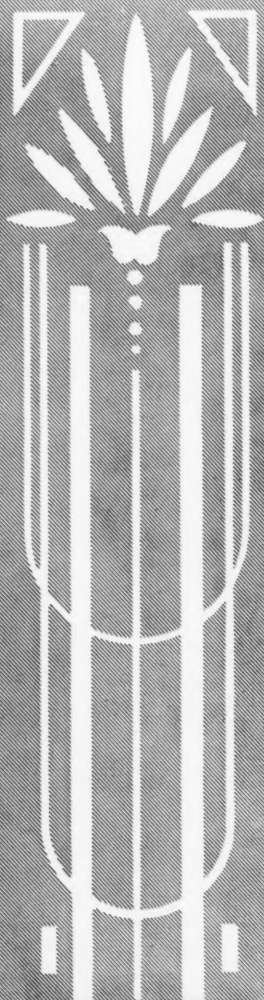


The AUTHOR & JOURNALIST



LOTTIE'S ADVENTURES IN VANITY LAND

*Further Adventures of a Girl Who
Simply Can't Write a Poor Story*

FOR PLOT'S SAKE

By ED BODIN

EYES TO SEE WITH

By R. E. WOLSELEY

THE BOATING MAGAZINES

By CHARLES F. McKIVERGAN

TONIC FOR THE BLUES

By STANLEY S. SCHNETZLER

SEMI-ANNUAL FICTION MARKETING CHART

LITERARY MARKET TIPS
PRIZE CONTESTS
TRADE JOURNAL DEPARTMENT

1933

APRIL

20¢

S. T. C. Students Are Selling Stories

Don't blame editors, the depression or other conditions if your work is not being accepted. Outside factors may have something to do with inability to sell, but chances are if you are not selling your stories the fault lies with you.

The Author & Journalist has for years been giving invaluable service to all writers. Through its training, David Raffelock, director, has been training writers for successful fiction writing and has been the means of helping innumerable men and women to become honored and well-paid authors. He has won the reputation of being the most capable instructor in fiction writing in the United States.

Mr. Raffelock's personal training, Practical Fiction Writing, is direct, authoritative and practical. It is capable of solving your problems, of fully meeting your requirements. Read on this page comments from students, telling of recent sales to national magazines. Mr. Raffelock can show you the way to sales. Send for the free booklet, "The Way Past the Editor."

Mr. L. L. Burns, Registrar,
THE SIMPLIFIED TRAINING COURSE,
1839 Champa, Denver, Colo.

I want to sell my stories. Please send me, without any obligation, a free copy of "The Way Past the Editor," telling about your course, Practical Fiction Writing.

Name

Address

AJ-4/33

RECENT SALES

It will interest you to know that I sold the third story I ever wrote—which was worked out from a situation written as an assignment for the course. It appeared in *The Open Road for Boys* for December, 1932, under the title "Out of the Darkness." The painting on the cover of the magazine was an illustration of my story.—P. R., Underwood, Minn.

...

You might be interested to know that I have just published my first novel. I remember my work with you with a great deal of pleasure and give you much credit for the encouragement and criticisms that led to sales in the short story field. My novel is titled, "The Princess of Samoa."—C. B. O., Columbus, Ohio.

...

Next week I start the New Year on a 7000-word assignment for a nationally known detective story magazine at the rate of 1½ cents a word.—Mrs. R. M. R., Tucson, Ariz.

...

You will be glad to know that I have had a George Washington story accepted by the *Philadelphia Public Ledger* that will appear this month (February).—Mrs. H. E. A., Salisbury, N. C.

...

You may be interested to know that I recently had my first story accepted, a yarn written from one of the plots submitted in the first lesson group and entitled, "Rejection Slip." It was sold to *Grit*.—P. G. N., Marshalltown, Iowa.

...

I am glad to report that in collaboration with a friend, Mrs. G. Valerga, I sold an eight thousand-word story to *True Stories* for seventy-five dollars. The sale was made in December.—G. E., Oakland, Calif.

...

The Simplified Training Course is worth a good deal to me. I am through with approximately three-fifths of the course and I am selling approximately three-fifths of the work I turn out. Right now I am spending part of my writing time on a series of humorous shorts for *All Westerns of The Dell* group. One has been published and another is due to come on the stands in a couple of weeks.—J. W. T., Amarillo, Texas.

...

Business is picking up, as I had three nice checks this week and sold another story for payment later. Besides, I was told I would get an increase in rate from the magazine which has been buying my things regularly.—E. L. S., Peekskill, New York.

...

My sales under your instruction have been much better than I have any right to expect, and I hope to do better work when I can regulate my time so that I can work every day.—E. L. A., Berkeley, Calif.

V
P
st
to
to
in
S
le
le
J.
up
SA
pl
lic
m
ter

the
ob
au
the
tic
fro
to
pre
sca
ers
cop
lar
tur
plo
I
bef
to
RIC
firs
I
righ
still
You
sho

THE AUTHOR & JOURNALIST...

1839 CHAMPA STREET
DENVER, COLORADO

Published monthly by Willard E. Hawkins and John T. Bartlett. Single copies, 20 cents. Subscriptions \$2.00 a year in advance; Canadian and foreign \$2.50. Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved. Founded, 1916.

WILLARD E. HAWKINS, Editor

DAVID RAFFLOCK . . . HARRY ADLER . . .
JOHN T. BARTLETT . . . FRANK CLAY CROSS
THOMAS HORNSBY FERRIL . . . Associates

JOHN T. BARTLETT, Business Manager

VOL. XVIII APRIL, 1933 No. 4

CONTENTS

Lottie's Adventures In Vanity Land	5
Mathematics and Plays	By Doris Hartman 12
For Plot's Sake	By Ed Bodin 13
Eyes to See With	By R. E. Wolesley 14
The Boating Magazines	By Charles F. McKivergan 15
Tonic for the Blues	By Stanley S. Schnetzler 17
Semi-Annual Fiction Marketing Chart	18
Juvenile Fiction Marketing Chart	20
Paragraph Production	By Phil Rolfsen 20
Genius at Work	By Fred B. Mann 20
Literary Market Tips	22
Trade Journal Department	28

WHILE we are covering the methods of concerns that publish books at the author's expense, or copyright stories in a "studio" magazine, leading the authors to believe that such publication is necessary in order to interest the photoplay producers, a new enterprise in this same field has been brought to our attention. Several readers have forwarded to us a multigraphed letter issued by the Authors' & Editors' Fiction Release, Suite 1506, 96 Fifth Ave., New York. Mr. J. Ridpath de France, editor, apparently is working upon authors who submitted manuscripts to *Short Shorts*, formerly published in New York. He explains that as receiver for this and other defunct publications, it is his duty to return the contributor's manuscript, along with some 3000 others. His letter continues as follows:

However, I have some good news for you. It is this: Each week I EDIT and PUBLISH a selected number of the best stories gleaned from the hundreds of manuscripts obtained from these discontinued publications. With the authors' permission I correct, revise for sale, and publish these stories and submit them to all editors in the particular fiction field for which they are fitted. Coming from me in this edited and printed form, the stories seem to take precedent over the run of ordinarily typed and presented manuscripts which often receive regrettably scant attention from the hands of overworked first readers. Also, at their own request, I submit these selected, copyrighted stories to the reading departments of the larger motion picture studios. The movie industry is turning more and more to the short fiction field for novel plots.

I might mention at this point that it will not be long before all magazines will follow the movies in refusing to consider any stories which have not been COPYRIGHTED. And for a story to be copyrighted it must first be PUBLISHED.

I like your work. I would like to publish and copyright it, and attempt to sell it for you. If the editors still refuse to accept, the copyright remains in your name. You still have your story in permanent printed form to show to other editors and to your friends. You will also

be able to compare your brainchild with other stories of the same class, bound in the same volume.

The charge of five dollars which we make for each short-short story published, barely covers cost of printing, copyright and mailing. However, I am able to place several yarns from each weekly release and the regular ten percent agents' commission repays me for my editorial and selling labors.

So if you will return this last—or any other—of your short-short stories (not more than 1200 words, please) and accompany each manuscript with the five dollar (\$5) printing and copyright fee, I will attend to my end of the publishing and selling while we both pray to the God of Aspiring Authors.

Of course, a checking copy of 'Authors & Editors Fiction Release' containing your story will be sent to you upon issue. Extra copies may be obtained by authors only; the charge is twenty-five cents the copy. You may also obtain extra proofs, of your own story, printed on one side of heavy paper. The charge is ten cents for each proof.

J. Ridpath de France, EDITOR.

THE AUTHOR & JOURNALIST suggests to writers who may be in doubt as to the absurdity of this plan that they write to the editor of any general magazine and ask whether he would care to publish a story which has already been copyrighted and printed. The answer is a foregone conclusion. The writer would only be destroying his chances of selling a yarn by submitting it, or having it submitted, in such form. Schemes such as this merely take advantage of the usual inexperienced author's misunderstanding as to the purposes and protection afforded by copyright.

READERS may be curious to know what reception would have been accorded to the novel, "The Missing Twin," (described in our first article this month) if it had been sent to the copyrighting concerns whose methods were recorded in our February issue. Lottie Perkins also was interested to know this, and in order to satisfy her curiosity she submitted the synopsis—which readers are probably in accord with us in deeming equally as impossible as "Her Terrible Mistake"—under a different pseudonym (Mrs. George Smith) to both companies.

From the Daniel O'Malley Company she received exactly the same form letters of acceptance as for "The Missing Twin," even to the usual "substitute title," and was offered contracts to sign calling for payment of the same amount on her part, \$21.50. The Universal Scenario Company, however "raised the ante." It was explained that the synopsis, while basically promising, required expanding and revision, in addition to copyrighting and publication in *The Scenario Bulletin Review*. For this service, the contract submitted for her signature called for payment of \$50.

It is perhaps unnecessary to add that Mrs. George Smith—nee Lottie Perkins—has to date accepted neither of these offers.

"WHAT the Author Needs to Know—About Hollywood," by a Hollywood writer, in a February issue of another writers' magazine, had already been sold as an exclusive article to THE AUTHOR & JOURNALIST and was in type for the March issue. Asked to explain, the author airily passed the matter off by saying that he had forgotten he had submitted the article to the first magazine.

The incident calls attention to the serious condition in editorial offices which such carelessness—to employ an euphemistic term—is producing for writers. One editor has reported to THE AUTHOR & JOURNALIST that he requires verification of every article from an author unknown to him. A prominent trade magazine, buying an article which shortly afterwards appeared in a competitive organ, discon-

(Continued on Page 19)

OPENING PAGES OF THE NOVEL SUBMITTED BY LOTTIE PERKINS

Incredible as it may seem, five publishers "accepted" this manuscript
---subject to certain financial arrangements by the author.

THE JONESSES

by Lottie Perkins

Mr. and Mrs. Jones have two little babies. They were born on Christmas together making them twins. Mr. Jones said that they were born together because that showed how Mr. and Mrs. Jones loved each other just twice as much as most people.

They called the twins Jenny and John because both of the names began with J.

Jenny was always dressed with pink cloths because she was a girl and John was always dressed with blue cloths because he was a boy. They were known around town as the blue and pink twins because of this fact.

They were a great blessing to their mother and father who adored them beyond anything they had ever had so of course you can see that they were very very happy.

One day when they were three years old Mr. and Mrs. Jones went to a party and left the children in the house alone. It was a very large house about three stories high with an attic to store old cloths in and a basement where all the laundrying was done. The living room and parlor were combined and covered the whole length of the house. The kitchen was large enough to make two or three ordinary kitchens out of it. They had five bedrooms on the second floor and two more on the third floor where the maids and chauffeurs stayed but it happened to be there night out on this special night. On Friday the two chauffeurs took the two maids out to dinner and to a show afterwards. Sometimes they went to a dance if they had saved up enough money during the last week.

Mr. and Mrs. Jones never thought for a moment that anything would happen to their little babies so they went out to this party.

The house in which the party was given was a large house too.

-2-

But it wasn't half so large as their house that they lived in. The peoples names were Mr. and Mrs. Jones but they didn't have nearly so much prestige as Mr. and Mrs. Jones. They had two children who they cared for very dearly and never for got like Mr. and Mrs. Jones had forgotten Jenny and John this special night.

At the party they had dinner. It was served by two maids and a butler and the Jonesses knew that this big splurge was costing them far more than they could expect to pay. But every one was trying to keep up with the Jonesses so there was nothing that could be done about it that they could see.

The dinner was made up of seven courses because at the last dinner that the Jonesses gave there were six courses. They had turkey and potatoes and steak and fish and pork and all kinds of vegetables and of course before they ate they had three glasses of cocktails because the Jonesses at their last dinner had served two. During dinner champagne was served whenever your glass was emptied of its contents. It was a very lovely dinner and very formal. Subjects such as the weather and hows grocery store and the election were discussed very formally.

But the Jonesses weren't having a good time because I think maybe they had a premonition of the terrible tragedy that was about to happen to them.

After the gorgeous dinner they all adjourned to the parlor and had mere cocktails. They were awfully good and tasted just like Sam Shar perfume.

After that Mr. Jones pulled out eight tables so that those who wished could play bridge. Some of the people of course didn't know how to play bridge so they played niohigan and such games as that.

After the people got tired of playing bridge they decided to go home.

Chapter 3

Mr. and Mrs. Jones left after they had told the Jonesses what a wonderful time they had. As they got into their sedan Mrs. Jones said

"Mr. Jones I think something has happened at home. I think we ought to have left someone to take care of our children. What will I do if someone has kidnapped them out from under my nose. How can you sit there and let them be stolen from me. O my babies. How could anyone be so cruel as to steal you."

Mrs. Jones was crying all this time.

Mr. Jones had the same feeling but being a he-man he wanted going to begin to cry so he tried to comfort his wife but he couldn't do it for the simple reason that he felt the same way himself.

He was thinking to himself.

"Why did I go away never giving my dear little babies one thought. If anything ever happens to you I will come to get you as soon as it is possible for me to do so. I am sure that nothing will happen to you but if anything does don't you worry cause I will pay anything to get you back."

When he realized that they were almost home he also realized that Mrs. Jones was calling his names. She was saying

"It was all your fault that we left them without anybody to look after them. If anything happens to them I will divorce you to look after them. If anything happens to them you are not a fit right away. I will take the children myself because you are not a fit man to be a father. Why did I ever marry you in the first place. O you louse."

"It is your fault. I am not to blame. You can't have the children."

With me. You terrible man."

By this time they were at their own home and what they saw convinced them that something had happened to those babies. The window was open in a bedroom on the second floor. There was a ladder leaning up against the window.

When they went into the front door they both ran up stairs hoping beyond hope that they had been seeing things. Inside they both knew that it wasn't a dream because when they were at the party they had both had premonitions that something terrible was going to happen to those babies.

Mrs. Jones knew it was all Mr. Joneses fault that this had happened to those babies.

Mr. Jones knew it was all Mrs. Joneses fault that this had happened.

When they reached the nursery they found the place in a terrible mimp. The bed cloths were strewn all over the place and most of the toys were gone.

had already gone to bed. But Mr.

The police came and took finger prints of everything but it turned out that the thieves had worn gloves.

One of the cars was gone from the garage so they knew it must have been an inside job and that the chauffeurs and maids were to blame.

Word was sent to every town and city in the United States so that they could catch the kidnappers before they got away with the children.

So word came for months and months.

Three months later the children were found in good condition but there kidnappers had escaped without so much as leaving a clue.

The babies were found in a little cabin in the mountains. They had been well fed and they had grown quite a bit since there mother and father had last seen them.

During the time that they had been gone Mrs. Jones had gone to Rome for a divorce. So now when the babies were returned to them there was nothing for them to do but to divide the children.

So Mr. Jones took John because he was a boy and needed a father and Mrs. Jones took Jenny because she was a girl and needed a mother to keep her out of trouble.

After the above thrilling account of the kidnaping and recovery of hero and heroine, the plot (if any) begins to thicken. For further extracts from Lottie's masterpiece, see page 8.

LOTTIE'S ADVENTURES IN VANITY LAND

Further Experiences of the Girl Who Couldn't Write a
Poor Story When She Tried.

WHAT a deadly thing is the literary virus! Once inoculated with the urge to write, a young person of hitherto sane and normal habits is lost—completely lost. Especially is escape impossible if first efforts have been attended by unstinted praise or acceptance. Never again will such a child of fortune be happy unless despoiling virgin sheets of paper.

All too surely has this been demonstrated in case of Lottie Perkins, who achieved fame at one bound through her incredible first story. Perhaps never has prize-winning masterpiece in the O. Henry or O'Brien collections been more discussed, quoted, and republished than "Her Terrible Mistake," this yarn of Lottie's which appeared in the February *AUTHOR & JOURNALIST*.

Flushed with her success in producing one of the world's outstanding photoplay scripts, Lottie yearned to climb to even greater heights of fame. She decided to write a novel.

Now, the formula which had proved so successful in creating "Her Terrible Mistake" pointed the logical way. Lottie had a reputation to maintain. In writing "Her Terrible Mistake," she had deliberately sought to write the world's worst story. Had she succeeded? Quite the reverse. The Universal Scenario Company of Hollywood crowned her effort with words of unstinted praise: "A highly interesting talking picture—modern, timely, dramatic—please send us \$10.00." And at the other extreme of the continent, the Daniel O'Malley Company of New York equally recognized its outstanding merit. "An appealing drama—imaginative and sustained in suspense—send us \$21.50." The way to literary recognition, Lottie discovered, was not through writing your best but through writing your worst.

So now, with her ambition fully aroused, Lottie determined to write the worst of all possible novels. But first, from the advertising columns of the same widely circulated writers' magazine in which she had found the Univer-

sal Scenario Company's announcements, she secured another address. To it, she sent the following letter, accompanied by a synopsis of her proposed masterpiece:

Economy Publishers
1706 Tacoma Ave. So.
Tacoma, Wash.
Dear Sirs—

December 19, 1932

I have written a book of 56,376 words in length and all my friends have read it and said it is one of the sweetest books they have ever read. I want you too give me your frank opinion of this novel and how much it would cost me to have you publish it and what royalties I would receive.

I am enclosing a synopsis of my novel which is entitled *The Missing Twin*. If you think you would publish it upon a royalty basis I will send the book on as it is already to print. I would want to reserve the movie rights as I am sure it would go over big. Please state how much money I would have to pay when I send the manuscript as I do not want to lose any time in getting it published also how soon would I begin to get royalties on it?

Sincerely and truly yours

Lottie Perkins
1150 Niagara St
Denver, Colo.

And here is the synopsis she enclosed:

THE MISSING TWIN

by Lottie Perkins

(Synopsis)

This is a novel of two babies who grew up in very different surroundings but who happened to be brother and sister without knowing it.

They were twins and after they were born their mother and father were divorced. The mother took the girl and the father took the boy. All through the years this boy remembered his sister and when he grew to be a man he made up his mind to find his sister no matter how much money it would take.

The sister remembered that she had a brother but because her mother was living on such a small alimony she could not have found or even started to look for her brother because she could not collect enough money.

In my novel I tell in a very beautiful chapter how she met a man who was her ideal and who turned out to be her brother. She of course didn't know it and fell madly in love with him after he had courted her for about a year. This is illustrated in a chapter I wrote just for the purpose of their coming together. I am sure that it would catch the readers eye.

They marry and live together for quite a while afterwards.

They have two children who are the light of their lives. Here is an extract from the chapter in which I show how well they are getting along.

"Jimmy wants \$10,000 for himself so he can buy an auto for he and sister and also a fur coat for Sister Jean".

John gives the money readily.

After they leave he tells his wife that he has got a line on his sister. His wife wants to find her husbands sister because she still remembers that she has a brother who she has never located. She asks him where this girl can be located and he says it is in a dance hall not far from them. She suggests that she go to this

dance hall as one of the girls. She has a guilty conscience because she has been going there every other night when her husband is out of town. She wonders which one of the girls it is. She goes never thinking of the trouble she will be getting into.

It is too bad because her husband has detectives on his sisters trail so of course they take her the next time she comes to the place. She doesn't know why she is arrested and taken to jail.

Her husband comes down to see his sister and sees his wife. He is so taken back that he goes crazy and shoots himself. The children grow up without ever knowing this is the case.

Out of the depths of this tragedy blooms the flower of happiness for Jenny. She meets a man who becomes her ideal. But before she marries him she tells him that she must tell him of her past. He sees that it is just fate who has thrown her at his feet and accepts her. He folds her in his arms and kisses her as she has never been kissed before. She knows now that they were made for each other and accepts him as her soul mate. They are married and live happily to the end of their days.

The same letter and synopsis were submitted to various other companies, the addresses of which Lottie obtained from similar sources.

To be entirely frank, Lottie had not written her novel at the time of mailing this letter. It seemed incredible that any publisher would encourage her to submit the manuscript, after reading this synopsis, with its universally tabooed incest theme, its studied illiteracy, its obvious hopelessness. But Lottie was in for a shock.

All of the companies responded that they would be interested in reading the novel. The replies, however, were cautiously worded. The publishers hesitated to commit themselves until they actually had the completed manuscript in hand. The Economy Publishers, for example, wrote:

Your synopsis sounds good and I am satisfied you can write. Have little doubts, but cannot guarantee anything definite, of course, until we see the real story.

Ruth Hill, signing her letter as editor for Richard G. Badger, phrased her reply this:

I was much interested in reading the synopsis of your manuscript. . . . It seems to me that such a manuscript should prove well worth while in book form.

None of the publishers, in fact, seemed to be appalled by the synopsis. Since they actually wanted to read the completed manuscript, it was up to Lottie to produce.

Accordingly, she sat down at her typewriter, with a plentiful supply of virgin white sheets and carbon paper, and rattled off—at the rate of some 5000 words a day—her conception of what an acceptable novel should not be. To avoid the labor of copying, she made several carbon copies of this first and only draft.

"Just write drivel," were her instructions. "Don't be afraid of making it too bad. The purpose of this test is to discover if there is any limit to the worthlessness of material these publishers will 'accept.'"

So Lottie filled up page after page with words—a goodly share of them misspelled—being guided only by a vague adherence to the synopsis she had already mailed.

◆ It was great fun! No rules to follow; no laborious seeking for the right phrase or word. The more impossible and ridiculous the scenes she described, the better pleased were her employers. She caused the father of the heroine to propose to his son's nurse in flamboyant language and marry her. Some pages further in the manuscript, forgetting that she had already covered this incident, she had him do it all over again. When invention flagged, Lottie turned back to some of the earlier pages and repeated them verbatim. She filled up five pages by copying the longest song she could find, which happened to be the ballade of Frankie and Johnnie. She sent the hero into foreign lands on long and aimless quests for his missing twin sister. Having not the slightest idea where to look for her, or how to recognize her when he found her, he thought he might as well search in China and Japan as elsewhere. In the Orient, he became embroiled in adventures beyond the dreams of a confirmed hop-head. Lottie reveled in sentimental love scenes, in which different men employed exactly the same flowery phrases in declaring their adoration. The characters took boats for Europe and other foreign lands on the impulse of the moment, with no more thought or delay than if they had been stepping onto a street car.

Unfortunately for posterity, it is impossible to reproduce the entire novel. In order that the reader may sample its quality, we reproduce in connection with this article typical passages from its inspired pages.

This hodgepodge, when completed, was somewhat less than 30,000 words. It was sufficiently long to serve its purpose, however, and—frankly incredulous that it could by any stretch of imagination be considered seriously—Lottie mailed the numerous carbon copies to her list of "publishers," with letters of which the following is typical:

Arthur J. Christopher
The Christopher Publishing House
Boston, Mass.

Jan. 6 1933

Dear Mr. Arthur J. Christopher—

I am very much delighted that you expressed such interest in my book ms. Since I sent you my synopsis I have revised the story and it is much shorter. I think it would make a lovely story book if it was bound in a blue cover. Please answer if you think it is good enough to publish as soon as possible because the money I would have to get for this my brother has promised to lend me and he is going away in two weeks. I am afraid that it will be out of sight out of mind with him. Also tell me what royalties I would get and when they would start to come.

I can hardly wait till I here what you think of the book.

Very truly
Lottie Perkins

The first reply was from the Economy Publishers, previously mentioned:

ECONOMY PUBLISHERS
1706 Tamoca Avenue So.

Jan. 11th, 1933. Tacoma, Wash.

My dear Miss Perkins:

The wonderful story is received and read through with ever increasing pleasure and admiration for the author.



Numerous requests have been received from readers for a photograph of Lottie Perkins in her everyday role as well as in her inspired part.

Now that she has become, as it were, a successful novelist, with simultaneous acceptances of her first effort by various publishing concerns, we yield to the demand. Here, then, at the left, is Lottie Perkins as she appears when writing for Mr. Christopher, et al. Stepping from the shelter of a pseudonym, the right-hand picture shows her as she looks when she is just her natural self, Miss Stephana Hawkins, the editor's daughter.



My! how your characters live and breathe and walk out into the room before one as she reads! I must offer you my real hearty and sincere congratulations. You have marked ability and I consider ourselves fortunate to be the first to receive the MS. of such a splendid condensed, and concise picture of life and movement. I predict great things for your future.

Yes, I will give you the lowest price we can possibly make. \$375.00 and I trust you will be able to meet it. You may fill in the terms with any figures you like, and I will then send you two more contracts all filled in and signed, acknowledging receipt of whatever amount you send when you return the contract I am sending you.

About the royalties, you will receive 40% of all the money we receive from the sale of the book and will begin as soon as the royalty amounts to \$5., as stated by the contract. We will begin to advertise the book the day of publication and you may be sure we will push its sale to the limit of our ability and all that returns warrant.

After publication, 3c or 4c will mail copies of the book to the cinema producers, thus making it possible for you to solicit them all at once and secure a sale in short order if they like the plot as well as I think they will. Of course they buy more readily from published books and you will have all they pay for the use of the story, as well as the 40% from us.

One thing I will request, and that is that I may revise the story slightly and make small corrections and language changes where it sounds slightly amateurish? No charge for this, of course, but be sure to let me know, as otherwise I would have no authority to make changes that would add value to the book and make a better impression. It is surprising how the reader judges a writer by the two or three places where she may have fallen from grace, instead of from the many solid pages of downright good story-telling.

Our first children were twins—a boy and a girl—and your story has an added interest to us for that reason. We never left them alone, however, although they did get lost now and then. They had to walk about a mile to school when they were only 5, and once they didn't come home and my husband got on his town-pony which he kept for pleasure riding, and after a long ride found the twins making it for the woods beyond the city outskirts!

Well, I will not bore you with our own experiences, however interesting they were to us.

Will await your reply with much pleasant anticipation of having the pleasure of publishing one of the best stories yet.

Your sincere friend,
(Mrs.) Altha M. Baker, Editor.

N. B. You surely have some brother if he is going to stake you for this amount. My best compliments to him. I have two brothers and think a lot of them, too.

A. M. B.

That Lottie was delirious with joy on receiving this praise of her work, together with the added friendly touches, may well be imagined. Even the suggestion that there might just possibly be two or three spots in which the novel dropped below its generally high standard could not dampen her spirits. The story was

"wonderful." The characters lived and breathed.

However, to make certain that Mrs. Altha M. Baker had not been carried away by the enthusiasm of the moment, Lottie composed and mailed the following letter:

Economy Publishers
Tacoma, Wash.

Jan 24, 1933

Dear Mrs Baker,

I am so thrilled that you think that my novel THE MISSING TWIN was wonderful and can hardly wait to have the book published as I am sure that it will make a hit.

When I showed your letter to my brother he said he would give me the money to have it published but first he took a copy to a man here who is a littry critic and this man discouraged him quite a bit by saying that I would never get my money back. My brother said the critic did not read the book through but just a few pages and told him it would not sell. Of course I think it was taking a lot for granted his saying this without even reading it.

Please tell me if you really think the book has litry merit and will pay me good royalties as I want to persuade my brother to let me have the money how soon before I would begin to get royalties and how much do you think they would be. Please answer quick as possible.

Yours Very Truly
Lottie Perkins

P. S. I was so interested about your two twin children. Of course you know that my story is only fiction but I think everything it could happen dont you?

But Mrs. Baker still felt serenely confident in her literary judgment, as proved by the following reply:

Tacoma, Wash., Jan. 27th, 1933

My dear Miss Perkins:

Yes, your story is good. The plot is well laid and it is told in a natural way that carry's conviction. You have shown real literary genius in its manufacture and telling.

Like most stories that come to us, there are many places where we can touch it up and remove the amateur ear-marks without in any way altering the story. This, we always do without any charge to the authors when they give us the privilege. Our plan is always to turn out as good a story as possible, as it is both to our own interest as well as the author's to do so. I feel sure that, if you once make the proper start, you will make good as an author.

I don't know how any critics can say definitely that a certain unrevised and unpublished story won't sell. There may be such prophets, but I have not seen them.

Your story certainly has real merit, but no publisher will guarantee sales. There are too many uncertainties especially during the depression when all books are moving slowly. When publishers like Bobbs Merrill Book Store are having receivers appointed, nothing can be guaranteed. All that the best of us can do is to push

advertising where it is paying and discontinue it where it is not, and keep on trying new fields out. Sooner or later we all expect the depression to clear up and you must remember that the books will be listed right along, year after year. The author, as well as the publisher, has to take chances, and one thing is sure—if you do not make anything, we are not going to get rich from the publication of your book.

As publishers, we are at a continual expense year after year for printing your advertisement in every catalogue and booklist we put out, and for postage to carry it to the thousands of addresses. You may be sure we do not publish a book unless we have reason to expect abundant sales. Sometimes we are mistaken. Sometimes sales greatly exceed our expectations, of course. At present book sales are subject to the same depression that everything else is. It is safe to say that sales will be away below normal this year. We have no desire to mislead anybody about the book business.

I want to say, however, something that you know as well as I do, and that is that the thing of greatest value to a new author is not the royalties she may or may not get during a period of depression,—the great value to you lies in the fact that you have written and have on the market a real, honest-to-goodness, high-grade story and are listed among the living authors of the world! This means a lot to you in every way. Socially it is one of the greatest values to be had. Economically, it will help you to secure positions, raise the limit of your salary, and secure sales for your brain children. Your possibilities are greatly widened. Every cinema producer is ready to examine the story with a view of buying the movie rights. When you wish to make a good impression on any person, business or social, a card to us will insure the sending of our Catalog with your advertised book especially marked. This has meant much to a good many authors.

Now, Miss Perkins, your brother is right in being cautious—ventures of this kind are far from dead sure things. We cannot guarantee anything, and must just leave it to you and him to decide. All we know is that your story is fine and will be still better when we get through with it. If we do receive your order we will do our level best for you.

Your friend,
Altha M. Baker, Editor.

This was reassuring. Lottie could well believe that the publication of a real, honest-to-goodness high-grade story would enhance her social standing.

Moreover, by this time, still further confirmation of the outstanding merit of Lottie's masterpiece was at hand. We come now to its reception by the Christopher Publishing House. The letters from this company are long, running into many pages each of single-spaced typing. It will be necessary to summarize all

except the essential features. The "acceptance letter" is given first:

THE CHRISTOPHER PUBLISHING HOUSE
Boston, 20, Massachusetts

Miss Lottie Perkins,
1150 Niagara Street,
Denver, Colorado.

January 26, 1933

Dear Madam:

Your manuscript entitled "The Missing Twin," has now had our thoughtful examination and consideration. It is excellent reading of its kind, and we are glad to be able to report that it is, to our minds, good and well worth while.

Having established its intrinsic merit, the immediate and important problem is necessarily its probable reception at the hands of the public-at-large, for, alas, intrinsic merit is by no means the only consideration when it comes to the financial aspect of publication. Indeed, intrinsic merit and that elusive and sometimes deceptive quality known as "popularity" which spells commercial safety, sometimes have very little to do with each other. While appreciating the excellency of your work, therefore, (and we do not mean to minimize it in any way) the problem which we face at this point of decision is a difficult one, and the solution not one, as we find, which can with reference to your particular book be readily put into a brief word of acceptance or declination. We have been puzzling over the practical question, not yet solved to our satisfaction, of probable sale.

(Follow several paragraphs in similar vein, leading up to:)

We are prepared, however, to go ahead with publication if we can join financial forces to that end, each of us taking a share of the proceeds of sale approximately in proportion to our respective contributions to the expense of publication. If, however, under the circumstances as outlined, you care to have us undertaking publication solely out of our own small capital, we do not see, all things considered, how we shall be able to meet your expectations. If, on the other hand, without committing yourself to it in any way, you might be seriously interested in joining us in some well-defined and equitable co-operative plan, we should try to work one out for your consideration. . . .

The successful prosecution of this enterprise will redound to your credit (both financial and otherwise) no less than to ours, and more fully so than on a small royalty basis, as we shall explain if you care to have us pursue the subject further and outline the co-operative plan we have in mind.

Sincerely yours,

THE CHRISTOPHER PUBLISHING HOUSE
AJC/FA Arthur J. Christopher

Lottie's letter in reply requested full details, with the following result:

February 2, 1933

Dear Madame:

We have your letter of January 30, asking for details of our suggested publication plan for your book "The

SELECTED BITS FROM "THE MISSING TWIN"

LIMITED space will not permit of publishing Lottie's novel in full, but we can give the reader an idea of the merits which so appealed to the publishers by reproducing the opening pages (see page 4) and by quoting passages taken verbatim from the manuscript.

The environment in which the heroine reached adolescence is vividly portrayed:

CHAPTER 4

While Jennie was growing to be a big girl she knew many men who at one time or another she was supposed to call uncle. Her mother tried to explain to her that they were not real uncles but if she would be very nice to them maybe they would be her daddy sometime soon.

Jennie became honyer as the years drew on. She was always running away from home because her mother didn't want her around when she had company anymore.

It was a pity because at heart Jenny was a very nice little girl. She was always ditching school and when she was about twelve years old she looked about sixteen so she got a job working in a department store that was

owned by a very wealthy man. Her mother still thought she was going to school. . . .

One day when Jenny came home from work she was going to tell her mother all about how she had quit school and how she was madly in love with a shoe salesman who had been taking her to lunch and wanted her to go to Europe with him but when she reached home she found a note from her mother saying

"Dear little girl I am going to Europe with you uncle Ed and I want you to be very good while I am gone. I left enough for your lunch and supper and breakfast in the icebox and left about \$500 in my dresser drawer for you to live on until I come back in about three weeks. "Be sure to turn off the furnace before you go to bed and don't forget to turn off the radio when you go out. . . . Love from your adorable mother."

An impassioned love scene between John's father and Rita, the nursemaid:

One night when he came home he could not keep from telling her what a help she had been to him in the past. "Rita now I want you to understand that you have been the best pal a man could ever have when he is the one who is pushed over like I have been by a former wife. You have been my savior and I shall never forget how fate sent me to you or if you like it how fate sent

"Missing Twin," which we are very glad to give you. First of all, however, in order to indicate a little more fully the publishers' point of view and line of action, let us mention briefly some of the details incident to publication. . . .

(These details occupy several paragraphs, followed by:) On a careful estimate, therefore, we suggest that the publication of your book in the style we would like to get it out will be \$540.00. Of this sum, we should be willing, under the circumstances to assume one-third. This would leave you a two-thirds interest in the book, for which we should expect you to pay the sum of \$360.00. Under such an agreement we would keep a separate, careful and accurate account of the income exactly to a cent from the sale of your volume, and credit your account with 55% of the proceeds from all copies sold, while we should retain the remaining 45% as our share. Of this 45% of the proceeds, something like 27% would help to balance our strictly proprietary interest in the publication, the other 6% on our side . . . going to meet the general expenses of handling, marketing and pushing the book. . . .

The joint ownership of yourself and this company, if for any reason it were ever desired by you to terminate it, could be dissolved by means of a provision in the contract which would reserve to you the right to purchase at \$180.00 the one-third interest of our company. . . .

It is perfectly obvious that if the book has a good or excellent sale, you will derive therefrom the chief advantage and profit,—far more than if the volume were issued on a small royalty basis, which would amount to only a shred of what properly belongs to you in the event of a large sale. . . .

Perhaps we should add that our offer includes continuous publication of your book, not merely the production of a limited edition, but second and future editions of any number of thousands that may be called for, with permanent cataloguing and trade listing that will keep the book accessible to book dealers and buyers the world over, for all time. The contract would specifically state that it was for continuous production of second and future editions, without further advance from you.

Sincerely yours,

THE CHRISTOPHER PUBLISHING HOUSE

AJC/FA

Arthur J. Christopher

The Christopher Publishing House is one of the most aggressive concerns in its peculiar field. It sends out countless letters of solicitation for manuscripts. Its printed matter is impressive. Lottie received from it a souvenir volume of poetry entitled "Silhouettes" and an elaborate 140-page catalogue, describing some 500 books published by the firm. The frontispiece of this catalogue shows the profile of a benevolent gentleman in spectacles over the facsimile signature of Joseph Christopher.

The house of Christopher was founded, as it appears from the catalogue, in 1910.

From Richard G. Badger, the letter of acceptance, like that of the Christopher Publishing House, while it expressed high appreciation of the novel, was somewhat in the nature of a "feeler." It ran as follows:

RICHARD G. BADGER PUBLISHER

The Gorham Press
100 Charles Street

Boston, January 20, 1933.

Miss Lottie Perkins,
No. 1150 Niagara St.,
Denver, Colo.

Dear Miss Perkins:

We have been much interested in *THE MISSING TWIN* and should be glad to publish it if, as I hope, we can work out some mutually satisfactory arrangement.

You doubtless understand that like all books it is expensive to manufacture. I feel, therefore, that we should have a guarantee in the nature of an advance. I think you will agree with me that such an arrangement is fair.

If you care to have me I will go into the matter very carefully and advise you the best terms we can make for its publication. I think we should have little difficulty in getting together as the book appeals to me very strongly.

Faithfully yours,

Richard G. Badger.

RGB:F

Lottie's discreet intimation that she might be induced to consider the matter of an "advance" brought an imposing contract, accompanied by the following letter:

Dear Miss Perkins:

January 30, 1933.

I have yours of the 24th.

As I have already explained, the publication of any book is expensive but we are particularly interested in *THE MISSING TWIN* and on that account have gone into the matter very carefully with the idea of making the best terms possible.

What seems to me to be a fair arrangement is that you advance \$775.00 (\$275.00 to be paid when the contract is signed, \$250.00 on receipt of complete proofs and \$250.00 on receipt of a complete copy of the book) and receive a royalty of 40% of the total receipts until the amount of your advance had been returned, after which your royalty would become 20% of the total receipts.

We would make the volume a 12 mo. in size, handsomely printed and bound. The retail price should, I think, be \$2.00.

Ordinarily, as you will see by the contract, settlements are made four months after the date of each statement but I would be willing to make an exception

you to me. You are everything I have ever wanted. I wonder what would happen if I should pop the eternal question of marriage how you would take it. Now I don't want you to say anything that would tell me what you think because I want you to see what I think of you before you make up your mind.

"I love you divinely and if you didn't know that you do now but I'll tell you truthfully I don't see how such an enormous matter could surround you without your seeing it as I am sure you do now that I mention it. I have carried for you since the day you came to me at the office. If I hadn't I certainly shouldn't have put you in my home to be near me.

"Hear I am on bending neck to tell you that out of fifty-million girls I want you to be my wife. My own adorable wife for ever more. . . .

"You are the most beautiful person I have ever known in my whole life and the most beautiful person I ever expect to know. In fact the most beautiful person there is.

"Now will you except the invitation I extend you to be my adored wife?"

John, attending school in Europe, has a tragic love affair:

When he was in Europe he met a little girl who he fell divinely in love with at first sight. She belonged to a very rich French family and could speak all languages very fluently so of course she could speak English. . . . She was only ten years old so what would she look

like when she grew up. John knew she would be a nock-out if there ever was one.

One day after John had gone with this girl for four years he saw her go out with another fellow. This made John awfully mad so he didn't go to see her for about a month. A lawyer came up to see him after that at his room in the school.

"Young man you are being sued for breach of promise. Helga said that you promised to marry her but that you haven't been to see her for a month. . . ."

So John not knowing that Helga still loved him and that her going out with that other fellow was all her father's doing so that he could get some more money to run his business on because it would go bankrupt if he didn't have the money, was going to leave on the next boat to America.

Little did our John realize that he was to meet his dearly beloved upon this very same boat.

They met, but unfortunately stayed on deck so late in their joyful reunion that Helga became chilled and died of pneumonia. Heartbroken, John decided to search for his missing twin. Several chapters later, the author returns to him.

CHAPTER 36

Now we will go back to see how John is coming along. We find him on a boat headed for China. He has met lots of people and has lots of friends but no one has

(Continued on lower portion of next page)

in your case and have the payments made when statements are rendered.

I am forwarding the contracts by Air Mail as you request and certainly hope you will find them satisfactory. I am looking forward to the receipt of a signed copy of the contract at your earliest convenience so that we may put the work in hand promptly with a view to early publication as you wish.

You may rest assured that we will do everything in our power to make the book a success and I am hoping that this will be but the beginning of a long and mutually satisfactory connection.

RGB:F
Enc.

Faithfully yours,
Richard G. Badger.

Somewhat of a curiosity among Lottie's growing collection of responses was the following letter from the head of the Burton Publishing Company, published just as received, spelling and all:

BURTON PUBLISHING COMPANY

3629 Central Street
Kansas City, Missouri, Jan. 18th, 1933

Lottie Perkins,
1150 Niagara St.,
Denver, Colo.

Dear Miss Perkins:—

I have finished reading your ms and I wish that I might sit down and talk with you about it. Your story is too good to throw away and it is not good enough to publish as it is. Is it evident that this is your first effort and that you know nothing of the technique of story writing. This does not mean that you could not write a worthwhile story but it does mean that you will have to have some help.

You fail in your dramatization, characterization and continuity. These as well as all other faults can be corrected under proper direction unless you are too old to care to learn or would not take suggestions from some one who knew how to direct you.

You could get an editor to rewrite this story for you for \$50.00 to \$200.00 but it would not be yours when they got through and I would not publish it as your story if this were done. I do not do this kind of work myself for a price, but when I find a beginner who has an impelling urge to write, who is willing to work hard and follow suggestions, whom I feel can put their material in such shape that I would want to publish, I am willing to give them my time in working it out. I am enclosing several announcements of stories I have helped work out in this way.

Your story will have to be entirely rewritten and if I were going to try to help you I would go to Denver and work with you in the rewriting; this would take several days and it would mean hard work for you. All this help would cost you would be my expenses for the trip.

Before I would consider making this trip if you desired me to do so I would want some definite information on several points. I would want to know something of the influence back of your desire to write for if you have no impelling urge to write it would be a waist of

time and money to go any farther. I would want to know how long you have had this desire to write, your age and your educational advantages.

In as much as you want my decision before your brother leaves I am stating briefly what I would require of you if you conclude to rewrite this story under my direction.

I would want the contract signed and in addition to paying the \$400.00 I would want you to pay my expenses for the trip which would be a little more than \$50.00 depending on the time it will take to do the work. It will not be necessary for me to stay until you have rewritten the entire story. I would outline the work and get you started. This ought to be done in three or four days.

I have no desire to urge you to do this but if you feel you have the ability to write then this would be the best investment you could make but if you haven't, it would be a futile thing to do.

In my first letter to you I told you of the royalty. You would get your \$400.00 back before there would be any royalty. There is no way of telling when you would begin getting royalties. Under normal conditions it should not be long. I would hope for an income from the motion picture rights to this story before I would expect royalties.

I am holding your ms until I get your reply. Let me have this by return mail and if we go ahead I will get the contract back to you at once then I could go to Denver in a few days after the contract came back to me.

Respectfully yours,
O. D. Burton

Lottie hesitated to send Mr. Burton the money for a trip to Denver at her expense, even despite his assurance that he discerned in her a beginner who—after three or four days of instruction from him—could rewrite the manuscript into acceptable shape. Perhaps she was just a bit apprehensive that the novel would not justify the expenditure of that \$400 which she must contract to pay before receiving this intensive short course. Perhaps she hesitated to tell him her age, to say nothing of her educational advantages.

Two companies which had expressed a desire to see the manuscript after reading the synopsis, and who are known to have requested authors to advance the costs of publication, disappointed Lottie by turning the story down. They were Dorrance & Company, Inc., Philadelphia, and The Stratford Company, Boston. The Stratford rejection was unequivocal. Dor-

(Lottie's Novel—Continued)

ever seen his sister so he has to find her himself but he does not know where to begin so he just had to start looking for her.

China was as good a place as any to look for her.

When he reached China he went to the Ritz to stay. The first day he made arrangements with a Chinaman who could talk American to get him a guide who would be able to show him the town. . . .

The guide took him the first day to an opium den. John became so enraptured in smoking a opium pipe that he forgot what he had come there for. During this time he was in the company of lots of Chinese girls who made love to him and danced for him. . . .

When John came again to his senses he found that he had been compromised that he had been framed. The father of one of the little Chinese dancing girls was going to force him to marry her.

That was too terrible to even think of.

A girl in American clothes came in and was told what the situation was. She was wearing a veil so John could not see her face. . . .

She said a few words to the Chinaman who seemed to be in charge and then left the room.

After that the guard came and guided him back to his room in the hotel.

CHAPTER 37

John then decided to go to Japan to hunt for his sister. As he couldn't find her in China. He shipped for

Japan the following morning and got there soon afterward.

He stayed at a good hotel but decided not to have a guide this time because he thought he could make his way around better by himself.

He started out that night but the first thing he knew he was hit over the head and gagged so he knew right away that he was being robbed. . . . When he woke up he was in a strange room and there was not much light so he could not see very well.

He heard someone snoring on the other side of the room but he was not sure of who it could be so he just kept quiet and pretty soon a girl came in. It looked to John as if it was the same girl who had spoken the magic words in that Chinese joint that had let him go but he was not sure except for the fact that this girl was also wearing a veil.

The girl gives him a knife and tells him how to reach his hotel:

After she left John cut his ropes and went out (the way) this girl had told him about.

Here he found the gin ricky waiting for him that this girl had told him about beforehand. . . .

John made up his mind to not go out at night but just to hunt his sister in the day time from then on.

John and the mysterious girl meet later and are formally introduced:

This girl was called Jenny Herrickson. Yes it was our Jenny who had been helping John.

rance & Company intimated that the novel might perhaps be made acceptable if Lottie cared to pay for revision. The letter follows:

DORRANCE & COMPANY INC.

Publishers
The Drexel Building
Philadelphia, 17th January 1933

Miss Lottie Perkins
1150 Niagara Street
Denver, Colorado.

My dear Miss Perkins

Your material is received and we regret that after a prompt examination we find we cannot consider it. In our opinion the MS needs careful, professional editorial treatment. If you wish someone there to do the work, we shall return it. If you prefer, we can hand it to experienced Philadelphia Editors, whose book work we see frequently. Though nothing can be said as to possible acceptance, this House or another, could read the revised MS.

Very sincerely yours
DORRANCE & COMPANY INC.
A. M. Bond
Secretary

AMB:B

But the manuscript was destined to be accepted by still another publisher. Lottie discovered its address in the classified columns of a respectable national magazine, after her name had already been made famous through publication of "Her Terrible Mistake." In order that the editors might not be unduly influenced by her growing fame, she submitted the manuscript this time from a New York address, under the nom de plume of Mrs. Arthur Backer. The forthcoming acceptance was soothing to the vanity of one who had undergone the shock of an outright rejection and two intimations that the novel might be put over only by revision:

MEADOR PUBLISHING COMPANY

Printers Publishers
470 Atlantic Avenue Boston, Massachusetts

Mrs. Arthur Backer
Brooklyn, New York
February 22, 1933

Dear Mrs. Backer:

Your manuscript, **THE MISSING TWIN**, has been received. After reading, our editor recommends the story highly, and so we would like to publish it as a handsome cloth bound book with gold lettering. The retail price will be \$1.00 per copy.

The size of the book will be about $5\frac{1}{2} \times 8\frac{3}{4}$ inches,

with about 80 or 90 pages. Please tell us of any preference in binding or in papers or types. In the absence of suggestions we use our best judgment.

Our contract has been prepared for this work and is herewith in duplicate; one copy to be signed and returned to us with a payment, while the other is your record. The contract gives the details of terms and conditions under which we are willing to publish this interesting novel. While it requires \$250.00 as an advance for the purpose of promoting the book it provides for the return of same amount when 2,000 copies of the book have been sold. We pay a perpetual royalty of 25% on all sales of the book.

When we have printed and bound your book our publicity service will announce it to some 20,000,000 people here and abroad, through the greatest periodicals of the times. Our many years of experience enable us to render the best service in the field.

If we may have the contract at once there is time to have the book ready for late spring or early summer publication.

Yours truly,
MEADOR PUBLISHING COMPANY
By Edward Meador,
President

EM/b

◆ WITH all these alluring offers in hand, Lottie now faced the necessity of making up her mind. In studying the contracts of the various companies that had accepted her novel (subject, of course, incidentally to certain financial arrangements), the young authoress was puzzled to find no mention whatever of the number of books to be issued. Even such dazzling promises as gold lettering on the cover could not entirely blind her to this oversight. Perhaps publishers were not in the habit of taking the author into their confidence on such matters, but Lottie reflected that as long as she was expected to pay for manufacture of the books, there might at least be some indication of what she would get for her money—aside, that is, from enhancement of her social position and the announcement of her achievement to twenty million people.

She was also somewhat disturbed when her inquiries among book dealers and libraries revealed that several either had never heard of the publishing companies that expressed such enthusiasm for her work, or seemed to enter-

They did not know that they were brother and sister so they fell in love right away.

A most remarkable biological event takes place after their marriage:

CHAPTER 41

When John and Jenny reached America they went to live in a little cottage by the sea until John was ready to go back to work for his father who was at the time in Europe.

About a year later Jenny gives birth to the child of their dreams and they name him James and call him by his nickname which is Jimmy.

Jenny and John have so much fun teaching little Jimmy to walk and talk that they think it is too bad that they don't have another child to play with Jimmy because he might get lonesome with no other children around to play with.

So a couple of months later Jenny has a little baby girl for Jimmys sister.

The final tragedy of their union:

At the dance hall she walked in and sat down. . . . All of the sudden a man came in and said "This is her chief. She looks just like him and I know that we can not be wrong."

Jenny did not know what to think of it when they told her that her twin brother had been combing the world for her. . . .

They called up John on the telephone and told him to come down to the police station because they had just found his twin sister.

CHAPTER 45

When John came in Jenny stood up and greeted him. But John asked where his sister was and the chief of police said "John this is your sister and your wife too."

The shock was too much for John and he gave his wife one look and went insane. He reached for a gun and pointed it to his heart and shot himself.

For weeks and weeks Jenny is so overcome with grief that she does not know which way to turn. The children are away at school and of course they do not know what has gone on at home.

It is all for the best.

Which the author proceeds to prove by allowing Jenny to meet Dick in the next chapter. The idyllic conclusion follows as Dick declares himself:

"Jenny my darling dearest sweetheart I love you more than life itself and I can see that it is just fate who has thrown you at my feet and I except you for my wife and life pardner.

Dick folds her in his arms and kisses her as she has never been kissed before. She knows now that they were made for each other and accepts him as her soul mate. They are married and live happily to the end of their days.

THE END

tain disparaging opinions concerning what they referred to as "vanity publishers."

She was inclined at first to look down from supercilious heights upon established authors of her acquaintance who admitted that they had found it necessary to turn out the best work they could produce, instead of the worst, in order to get their books accepted. These misguided authors seemed to think that publishers were hard to satisfy, when Lottie's experience had been just the reverse. But Lottie was pained to discover, on the other hand, that none of them had been asked to advance money toward financing their books. Perhaps this fact, and the respect which book dealers seemed to accord their publishers, compensated to some extent for the greater hardship they had experienced in gaining recognition.

Having access to AUTHOR & JOURNALIST files, Lottie could read the experience stories of many correspondents who had dealt with com-

panies of the type she had contacted. She searched these reports in vain for evidence that any of these writers had received material royalties from the sale of their books. Many, in fact, had received not one cent to show for their high hopes and their investment. In isolated cases, the authors themselves had, in desperation, taken over a supply of their books and sold them through personal effort. These seemed to be about the only sales recorded.

◆ It must be admitted that Lottie is growing somewhat discouraged as to the prospect of being able to write *anything* so hopelessly poor that it will not be accepted by some of the concerns that accept or publish at the author's expense. However, she is a determined young woman, and in spite of having thus far failed, she is trying her literary wings in still other fields. Next month, her further adventures in this unique undertaking will be recounted.

Mathematics and Plays

. . . By DORIS HARTMAN

THE number of speeches in a play should be almost as definite as the number of ems in a newspaper column.

According to Myrtle Giard Elsey, the playwright, there should be about 1000 speeches in a three-act play and a proportionate number in longer and shorter plays. Since she sells her dramas as fast as she writes them, from one to two three-act plays a month, she proves that she must know. She won the Columbia Broadcasting Company's play contest in 1930 and has since then had a contract with that company. Also she has a play-writing service to which come nearly 2000 requests a year for help with nebulous plays.

Miss Elsey's preliminary outline and stage drawing for each play are always flanked by such a formidable array of numbers that it looks as if logarithms would be needed to solve the problem. These numerical notations are merely the number of speeches jotted down and added occasionally as she proceeds with the dialogue, so that she will not exceed the one "grand" quota.

Publishers prefer that plays be of fairly uniform length. The three-act drama, which is the most popular because it is a full evening's entertainment, should take two or two and a half hours to produce; 1000 speeches to a three-act play will be within this time limit. There are usually enough short speeches to balance the long ones, thus making it possible for dramas with identical speech totals to take about the same length of time to produce.

Publishers of plays complain that they reject nearly as many plays because of improper lengths as they do because of failure in plot construction and dialogue. Even typewriter addicts who are successful in other branches of writing are prone to make dramas too long when they first attempt to write them. They soon find out that, for a playwright, an adding machine would be a fitting adjunct to the typewriter.

Miss Elsey, who is mentioned in the article, writes about a play a month for the Willis M. Bugbee Company, New York. Of the plays listed in their catalog about 25 per cent are hers. She also writes for the Eldredge Entertainment Company and several other play publishers.

Some amateurs have odd criterions to base drama lengths on. One woman had been sending play after play to a publishing house, only to have them returned. Finally a notation was scrawled on a rejection slip, "Your plays have merit, but they are too long."

"How can they be too long?" she wailed, "I always write them so it takes three minutes to read each typewritten page."

She had no idea where she had acquired this notion, but she had been adhering to it religiously—and selling nothing.

So it seems that even as the inmates of a prison, the books in a library, and the "very hairs of your head are all numbered," so must the speeches in your plays be.

● FRANCIS BACON was so much the scientist that he caught a fatal cold trying to discover why a chicken covered with snow would not decompose . . . George Sand dressed as a man, smoked a Turkish pipe, and with liberal beliefs collected a number of lovers whom she afterward used for novel material . . . Alphonse Daudet has often been called the Dickens of France . . . In his younger years Dostoevsky was condemned to be shot because of his writings and only escaped by a last minute reprieve . . . The *First Folio*, put out after Shakespeare's death, is said to be the most valuable book in the English language . . . Most so-called Elizabethan drama was written after Elizabeth was dead . . . At the outbreak of the Civil War in England Milton stopped writing poetry for twenty years in order to compose pamphlets for the Rebels, which excessive labor led directly to his blindness . . . Before the Copyright Laws authors were the most cheerful thieves in the world, lifting plots wherever they found them . . . Bunyan was an uncultured man aiming at religious truth, yet with *Pilgrim's Progress* he achieved literary immortality.

FOR PLOT'S SAKE

... By ED BODIN



Ed Bodin

"FOR Plot's Sake!" This exclamation was uttered recently by a certain well-known editor. It was his answer to the question: "Why do so many stories fail to make the grade?"

It was right after lunch. The editor was smoking a good cigar and was in a pretty good mood, so I coaxed him to let loose on his private feelings about writers in general.

After he had finished talking, I begged him to allow me to use his name in connection with the advice. "No," he said, "leave my name out. Every time I am quoted, I receive hundreds of letters; and right now I am too busy to handle more correspondence."

But his words of wisdom are too good to let go by the board. So For Plot's Sake, I am repeating them. Here is about what he said:

◆ WOULD to God that writers realized that action for action's sake—incident for incident's sake—atmosphere for atmosphere's sake—character for character's sake—and words for the sake of narration—do not constitute a short-story. Let me tell you of a little incident that brings out the point:

On one of the transports bringing back soldiers from France after the armistice, was a regiment of colored troops. One day a white captain was talking to one of the colored sergeants on deck. They were both looking at the great expanse of water as the vessel sailed along on the tranquil surface.

"Sergeant," said the captain, "isn't that a wonderful picture—the green water, the silver horizon and the blue sky—doesn't it make you feel glad you're alive to appreciate such beauty? See the rise and fall of the waves—such rhythm, such force and such a blend of color."

The darky sergeant opened his eyes a little wider; his face wrinkled; his eyes took in the picture. Then he said dryly: "Yes, captain—there sure is plenty water all right—but there ain't nothin' to catch to."

◆ So there's your theme. "There ain't nothin' to catch to." And that's the trouble with many otherwise well-written stories.

There is a manuscript on my desk that I read just before going to lunch. It was sent to me by a well-known agent who says: "I believe you will agree with me that this contains a fine bit of characterization."

Yes, it does have good character. The author knows how to write. It opens with a young artist entering his studio on a rainy night and bumping into a beautiful girl in the hallway. After a conversation, she tells him she is his for the asking. In his studio he feeds her and gives her a dry robe. She tries to please him, but although he'd like to have her stay and pose for him, he hasn't any money. He sees that she is a gold digger, but in spite of it he likes her beauty and he goes downstairs to see a fellow artist who might use her. Then he comes back softly and overhears her talking to his dog, confessing that she really isn't a bad girl—just broke and hungry and wishes she could gain the respect of the dog's master."

But the story has nothing to catch to. It is beautifully handled, with fine rhetoric and all that; but it needs a causation, a twist, something for plot's sake.

Now if the author had O. Henry's viewpoint, he'd probably open it with the young artist breaking with his angel-faced sweetheart because he found she wasn't loyal and was deceiving him; that although she had a fine reputation, innocent appearance, and all that goes to make a girl respected, she really was bad. He would be disgusted with women in general. Then he would meet the "bad girl" and like her because at least she wasn't a hypocrite, pretending to be what she wasn't. She would try to tempt him, but not being in the mood, he'd leave her in his studio and go out to fight with his conscience. His temptation might get the best of him and he would come back, only to discover that she really is good and only pretending to be bad in order to keep from starving. Just the reverse of the angel-faced sweetheart—which gives an ironic twist to the story, knocks the artist for a goal and wins his love.

So I'm going to ask this author to do this story along that line and if he gets the point—then for plot's sake, I'll buy it.

EYES TO SEE WITH

... By R. E. WOLSELEY



R. E. Wolseley

"THERE are stories all about you, all you need do is see them," is the good advice of many an expert on free-lance writing.

Reading it once more, and thinking that possibly there is something in it after all, a free lance who has not yet shown the ability to sell six different stories on

the new modernistic demonstration farm or eight scripts about the new cigarette-lighting machine in his corner drug store saunters forth again, determined to do what Mr. Expert recommends.

He goes into the city, walks for miles through the business and residential sections, is as aware mentally as it is possible for him to be—and returns home, not a new idea in his head. On the parlor table he sees the article which spurred him on and knocks it into a corner in disgust.

The trouble is that hardly ever do the authors of the how-to-do-it articles go one step further and mention one very important requirement for seeing stories where the ordinary observer sees nothing. Listen to this, for example, from one of the newer books on writing:

An excursion around town ought to open the eyes of any writing man, and furnish him with many a story clue worth following to its source. He will suddenly realize that while he has been puzzling his wits to find fanciful topics for articles, all the time his own little planet has been a part of a whirling universe crowded with revolutionary ideas and events, every one real and vital.

For example, there's that new whitewashed house being erected on Pine street—an avenue of attractive homes—done in the square, colonial manner. The house faces toward the garden at the rear, while the garage and kitchen are shifted to the front. A low brick wall crowds the old-fashioned porch off the landscape; the gables are sharp and numerous. This low, sprawling structure is a perfect example of an ancient French farm house transplanted to American soil. Here indeed is old-world charm, a mingling of privacy and hominess in standardized surroundings. Close investigation will show the writer that the house is equipped with three bathrooms, done in vivid tiles, and that bright colors—green, yellow, turquoise—

have shouldered out the somber shades suggestive of gloom and stuffy domesticity.

All well and good. But elsewhere the author of these ideas admits that he "was doing some reading in contemporary architecture, and began to notice the details of bungalows and apartment dwellings."

There lies the secret which the experts rarely reveal. We must have eyes to see with, for it is only an informed person who will notice signs of progress or innovations in the field about which he has information. A man who does not know the difference between a colonial home and a California bungalow would never notice the transplanted French farm house. It would be, to him, just another house.

There are writers who occasionally receive small checks from *Popular Mechanics*, *Popular Science*, and other magazines of that type for short articles or merely for information about a new product. But much of our postage, especially in these days of increased rates, and also our time, is wasted because it is almost impossible for a busy free lance to keep up with the new developments and inventions. Thus we send in a story or information about an object which is new to us but old stuff to the editor. For some reasons of business the product may not previously have been merchandised in our locality, but is established elsewhere.

While it is true that most of us are not so observing as we might be, we could compensate for man's natural indifference to matters not of first hand importance by obtaining a fuller and richer background. If you have never heard of Corot, discovery of a heretofore unknown Corot painting in your neighbor's attic will mean nothing to you; and, likewise, if you regard irrigation as something only farmers know anything about you will not, as one metropolitan writer actually did, obtain a handsome check for an article about a farmer who laid a pipe line from his well to his garden, thereby thwarting a two-year drought.

Realizing this, it is obvious that a minimum of observation plus a maximum of knowledge will bring the desired results. But the writer's next question is, quite logically, "How am I to go about obtaining the requisite knowledge?"

The obvious advice is to continue his schooling by formal education, or, if he used his alma mater for a country club and cut most of his

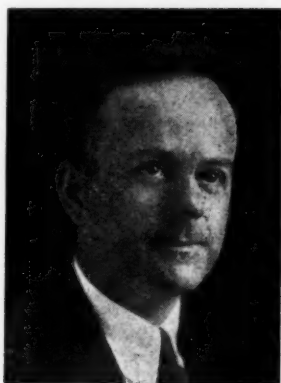
classes, he would do well to haul out the textbooks, blow the dust off the tops, and cut the pages. However, not having cheered for good old Mt. Jones or the University of Kremporium is no handicap. The public library will do almost as well. But whatever the method of acquiring knowledge, the important matter is to know something about as many subjects as you can.

Then, if you should see some chap untie a pack of old letters, hear him exclaim, "What a funny black stamp!" and start heaving the cor-

respondence toward the ashcan or the fireplace, you will stop him in the act and possibly uncover a specimen of the famous one penny black of Britain, worth more than any manuscript you could produce on it, but a good story at that. And if nothing so extravagant as that occurs, possibly you will hear Professor Smith remark that his daughter has returned from the Gobi desert with dinosaur eggs and you will not mistake the situation as one of interest only to the *Poultry Journal*.

The Boating Magazines

... By CHARLES F. McKIVERGAN



Charles F. McKivergan

BRIEFLY, the dozen or more national boating magazines merit the attention particularly of

1. Beginners who have had some experience with boats and who can employ their nautical knowledge as a means of breaking into print.

2. Beginners and established writers who intend to specialize in ma-

rine material.

3. Beginners and established writers who indulge in boating as a pastime or who reside in or near boating communities.

As a group, the boating magazines offer writers in all three of these groups the following specific advantages.

First, they are a large enough market to warrant cultivation. All told, there are more than a dozen boating magazines published in the United States and they are edited exclusively for water enthusiasts. In addition, there are two nationally circulated trade journals that go to the thousands of pleasure boat manufacturers and boat dealers throughout the 46 states that offer boating opportunities. Each month more than 100,000 copies of these publications are circulated through the mails or via the nation's newsstands. Hence, quite in contrast with many other special groups of magazines, the boating publications are large enough numerically to merit attention.

Second, the needs of the various boating publications are so similar to one another that a manuscript intended for any one of them may almost always be submitted to all the others with equal chance of acceptance. Should a submission find one editor temporarily overstocked, the offering may be sent out again immediately without revision and without danger of going to an editor who is not in the market for that particular sort of material. Likewise, as will be explained more fully farther on in this article, the requirements of the two marine trade journals are practically identical.

Third, the boating magazines offer a year-around market that is as dependable as it is regular. Each of the magazines is published monthly and, with but one or two exceptions, all of them have been in existence for many years. None of them, moreover, relies upon staff contributions to the exclusion of the freelancer. Month after month, these magazines purchase manuscripts that, in the aggregate, total many hundreds annually.

Fourth, though the rates paid by the boating magazines are not large, they are good and they are consistent. Practically all the nautical periodicals pay between one and two cents per published word. With the exception of *Motor Boating*, which pays on acceptance within three weeks, payment is made on publication.

Fifth, the editors of the boating magazines, as a group, are about as helpful and considerate a group of editors as a writer might wish to meet. Only rarely are manuscripts returned with but a rejection slip that tells the contributor nothing. Almost invariably, rejected manuscripts are accompanied by a personal letter that frequently states the specific reason for the

manuscript's rejection. Often the letter will include suggestions for improving the manuscript.

◆ FROM all this, it may be seen that the boating magazines offer many writers a very definite and worth-while target. But if writers are to hit this target with sureness and frequency, it must be borne in mind that, like other special groups of magazines, the boating publications demand certain specific things of contributors.

Perhaps the most inflexible requirement is that submitted manuscripts, to meet with acceptance, must come under either of two headings. Briefly, they must be either narratives of actual cruises or boating experiences or they must be articles on subjects of a definitely nautical nature.

There was a time when the boating magazines offered a market for fiction having to do with the sea and ships. Without exception, however, all the nautical publications have ceased buying fiction material. But they do want and pay for manuscripts that describe actual boating experiences or stories of cruises that actually have taken place.

Incidentally, while pure fiction is thus definitely ruled out, the writing of stories based upon actual cruises or nautical experiences of one sort or another is by no means the poorest kind of training for future fiction work.

Of almost as much importance is the necessity of seeing that the articles submitted to the boating magazines are both specific in content and technically correct. This will mean that occasionally a writer who is not an experienced boat operator may find it necessary to engage in some amount of research work before starting on an article. However, most of the acceptable articles require practically no research work. Indeed, a large proportion of them require only interviews with water sportsmen or visits to boat plants or nautical centers.

It will be well to be bear in mind that the articles submitted to the general boating magazines should not be too technical in nature. After all, the typical pleasure-boat owner possesses only a moderate amount of technical knowledge and he does not want his articles too specific in content. The articles submitted to the two marine trade publications, on the other hand, should be much more specific and technical in character.

The two trade publications, by the way, use only articles. Cruise stories and tales of boating experiences are banned from consideration unless they have a definite relation to the manufacture or sale of boats.

◆ AT this point, it might be advisable to ask, "What are some of the types of articles that the free-lance writer can sell to the boating magazines?"

First of all, perhaps, are reports of local activities of the 450 pleasure boat clubs and associations that are in existence throughout the nation. And there is a specific demand for sketches of the officers of these organizations and for stories of local regattas and races. Each of the boating publications wants, likewise, articles that tell of unusual navigation feats, describe local waterway improvements, or point out things of help to pleasure boat operators. In brief, anything that has to do with the equipping, handling or technical operation of small boats is entirely in line with the editorial wants of the boating editors.

In addition to articles of the above sorts, the two trade magazines purchase articles on advertising, salesmanship and display, insofar as they deal with these subjects in a manner of definite value to persons engaged in the pleasure boat business.

Length? In this respect, only the two trade magazines are strictly arbitrary. To meet with acceptance by either of them, an article must not exceed 2000 words, while the preferred length is between 1200 and 1500 words. The other boating publications use manuscripts up to 5000 words or more in length, the only rule being that a manuscript must be no longer than is warranted by the nature and importance of its contents.

And photographs? It cannot be overemphasized that photographs almost always are necessary to the acceptance of a manuscript by any of the boating magazines. So naturally does nautical material lend itself to picturization that all the boating publications use photographs in quantity. Occasionally manuscripts are accepted despite the lack of accompanying photographs but, in almost every instance, the illustrated manuscript is the more likely to be accepted and paid for at the highest rate.

While there are several boating magazines omitted from the following list (their omission is due solely to the fact that the writer has had little or no experience with them) the list furnishes writers with definite market suggestions for boating material:

Boating Business (trade journal), 1729 Tribune Tower, Chicago. Editor, James W. Peaslee.

Pacific Motor Boat, 71 Columbia St., Seattle, Wash. Editor, Daniel L. Pratt.

Motor Boat (trade journal), 65 Beekman St., New York. Publisher, William B. Rogers, Jr.

Main Sheet, 5-216 General Motors Bldg., Detroit, Mich. Editor, W. D. Edenburn.

Motor Boating, 57th St. at Eighth Ave., New York. Editor, Charles F. Chapman.

Power Boating, 1213 Third St., Cleveland, Ohio. Editor, John G. Robinson.

The Rudder, 9 Murray St., New York. Editor, William F. Crosby.

Yachting, 205 E. 42nd St., New York. Editor, Herbert L. Stone.

TONIC FOR THE BLUES

... By STANLEY S. SCHNETZLER



Stanley S. Schnetzler

I'M not going to "talk about my operation." But, like most dyspeptics, I insist on giving you a few pills from my medicine-kit. You must take 'em home and try 'em! They'll do wonders for you! Why, when I first started taking 'em—

You see, like most writers, I get attacks of mental jaundice. I get blue, discouraged, soured on the world. I get to wondering whether it's worth while trying to keep on trying; whether, after all, I'm not a fool when I strive to create anything better than the usual, run-of-the-mill, sure-fire tripe that brings in the shekles.

To snap myself out of this state, I've made a medicine-kit of clippings from newspapers and magazines. The pills it contains are bitter with the calomel of defeat, but are richly coated with the sugar of ultimate fame, fortune, ease, and acclaim. They cleanse my system. They make me see clearly that it is worth while keeping on, worth while in dollars and cents and in the finer, subtler rewards of life.

So, look over the kit. Sample the pills. I hope they'll help you as much as they've helped me. Here they are:

From *Time*: "Joseph Hergesheimer, middle-aged, plump, well-to-do, says writing 'takes more vitality than ditch-digging. Much more.' A slow starter, he worked at his stories for 14 years before he sold one."

From *Time*: "Newton Booth Tarkington . . . as a boy he had St. Vitus-like disorders; improved, went to college at Princeton. He returned to live in Indiana, started out as an illustrator. Failing at that he wrote for eight years: his gross returns were \$22.50."

From *The Nation*: Quotation from a two-page autobiography by Gamaliel Bradford: "I began to make a business of writing forty years ago and as I look back, it seems as if I had met failure after failure and for a long time nothing else. I began with poetry and it took me years to learn that in practically every case poetry as a means of material success and livelihood is quite hopeless. Then I turned to fiction and I have today eight novels, three of which have been published, with only moderate success, while the other five are waiting peacefully in manuscript for their turn to astonish the world. I

believe in them, but apparently no one else does. And for nearly forty years I have been writing plays, and I have the manuscripts of some fifteen completed, and only one in print, and after the most desperate and prolonged efforts I have never been able to get a single one on to the stage. Then twenty years ago, after a long period of utter discouragement and, as it seemed, final abandonment of literary labor altogether, I literally stumbled into the line of biographical work and made a success which, if in no way remarkable, has been more of an astonishment to me than anyone else. I should prefer to write great novels; but we do what we can, not what we should like. I have gone into this perhaps rather egotistical disquisition to support my point that a tremendous and undying persistence is at least a very important part of the writer's equipment. I don't know that I have much else to boast of, but I think I have that."

From some newspaper syndicated column: "Writers who grow discouraged when first efforts fail to land may be encouraged by the experience of Somerset Maugham. He finished four novels before marketing a line."

Another newspaper clipping: "It is not generally known that Shaw wrote five unsuccessful novels at the beginning of his career. After fifty or sixty rejections he confesses he became completely 'undiscourageable.' He wrote these novels at the rate of five pages a day. If he missed a day he doubled his output on the following day. And if his five pages ended in the middle of a sentence he did not finish it until the next day. The first of these novels, perhaps cynically entitled 'Immaturity,' is published in the new, standard edition of Shaw's work. When Shaw opened the parcel which contained the manuscript forty-two years after it was written, he found it had been nibbled at by mice. He had to rewrite the endings of hundreds of lines."

Again from *Time*: "Twelve novels Author Phil Stong threw into the incinerator, or, as his wife says, laid away in lavender. *State Fair*, the 13th, is his first to be published, is the Literary Guild selection for May."

And finally, that thrilling, inspiring challenge of Associate Justice Oliver Wendell Holmes to Harvard University students: "No man has earned the right to intellectual ambition until he has learned to lay his course by a star which he has never seen—to dig by the divining rod for springs which he may never reach. To think great thoughts, you must be heroes as well as idealists. Only when you have worked alone—when you have felt around you a black gulf of solitude more isolating than that which surrounds the dying man, and in hope and in despair have trusted to your own unshaken will—then only will you have achieved. Thus only can you gain the secret isolated joy of the thinker, who knows that, a hundred years after he is dead and forgotten, men who never heard of him will be moving to the measure of his thought—the subtle rapture of a postponed power, which the world knows not because it had no external trappings, but which to his prophetic vision is more real than that which commands an army."

The Author &
Journalist's

Fiction Marketing Chart

Published
Semi-Annually

MARCH, 1933

Listing Primary and Secondary Markets for Various Types of Fiction

Length requirements and other details should be ascertained by referring to the Quarterly Handy Market List published in this issue. The Secondary Markets column does not indicate that all stories of type indicated for the primary group would be acceptable, but simply that there is some overlapping which suggests possibilities. In several cases the secondary markets are not in the open market for material, though falling under the classification indicated.

I—QUALITY GROUP

Stories of Distinction and High Literary Merit. Plot Subordinate to Character. Realistic, psychological, subtle, interpretative. Primary appeal to the intellect.

Primary or Probable Markets	Secondary or Possible Markets
American Mercury Atlantic Monthly Forum Harper's Scribner's	Golden Book North American Review Virginia Quarterly Review Westminster Magazine General Popular Magazines Women's Magazines, group a Non-paying literary magazines

II—GENERAL POPULAR MAGAZINES

Dramatic stories of Adventure, Achievement, Conflict, Romance, Humor, Social Problems. Plot and characters skillfully developed.

Primary	Secondary
American Canadian Magazine College Humor College Life Collier's Columbia Cosmopolitan Country Gentleman Elks Gay Book Liberty MacLean's Modern Youth Redbook Saturday Evening Post	American Hebrew Blade and Ledger B'nai B'rith Country Home Menorah Journal Nativity Overland Monthly Rotarian Action, Pulp-paper Magazines Women's and Household Religious Magazines

III—WOMEN'S AND HOUSEHOLD MAGAZINES

a—Love, domestic or social problems. Plot and characters skillfully developed. Crisp, modern style. Sophisticated on surface; "Love's Sweet Dream" at core.

Primary	Secondary
Canadian Home Journal Delineator Good Housekeeping Household Magazine Ladies' Home Journal McCall's Pictorial Review Women's Home Companion	Harper's Bazar Vanity Fair Vogue Group b General popular magazines.

b—More restricted in theme and style. Unsophisticated, glamorous, emotional.

Chatelaine Family Circle Farmer's Wife Holland's Home Friend Home Magazine Woman's World	Parents' Magazine Groups a, c and d. Farm Magazines Religious Magazines Love Story Group
--	--

c—Small town or rural appeal.

American Cookery Everyday Life Family Herald and Weekly Star Gentlewoman Grit Home Friend National Home Monthly	Blade and Ledger Comfort Country Gentleman Country Home Good Stories Groups b and d Farm Magazines Religious Magazines
--	---

IV—ACTION AND PULP-PAPER MAGAZINES—
MALE INTEREST

Plot, vigorous physical action and drama essential.

a—Adventure and action of all types, Western, air, war, sea, detective, crime, sport, etc.

Primary	Secondary
Ace High Adventure Argosy Blue Book Complete Stories Doc Savage Magazine Five Novels Monthly Magic Carpet Short Stories Smokers Magazine Thrilling Adventures Top Notch	General Popular Magazines Boys' Magazines Blade and Ledger Grit Michigan Sportsman Star Novels

b—Detective, Crime, Mystery, Gangster Fiction.

All Detective Black Mask Clues Complete Detective Novel Detective Fiction Weekly Detective Story Dime Detective Magazine Dime Mystery Book Mystery Magazine Nickel Detective Nick Carter Magazine Rapid Fire Detective Real Detective Shadow Magazine Ten Detective Aces Thrilling Detective Underworld	Group a General Magazines Women's Magazines Master Detective (true) Mystery Novels Startling Detective Adventures (true) True Detective Mysteries (true)
---	--

c—Air, War and Air-War.

Battle Aces Battle Birds Daredevil Aces Flying Aces Foreign Service Our Army Sky Birds Sky Fighters War Birds	American Legion Monthly Boys' Magazines Stars and Stripes U. S. Air Services General Magazines
---	--

d—Western Fiction.

All-Western Black Mask Dime Western Magazine Rapid-Fire Western West Western Story Western Trails Wild West Stories and Complete Novel Magazine Wild West Weekly	Ranch Romances Rangeland Love Stories Group a General Magazines
--	--

e—Scientific and Pseudo-scientific Fiction

Argosy Amazing Stories Wonder Stories	Weird Tales Group a General Magazines
---	---

f—Miscellaneous (types indicated by title).

Railroad Stories Sport Story	Group a
---------------------------------	---------

V—LOVE STORY—PULP PAPER AND ALL FICTION

a—Romantic love, glamorous, emotional, melodramatic

Primary	Secondary
All Story	Five Novels Monthly
Gay Book	Three Love Novels
Illustrated Love Magazine	Confession Magazines
Love Adventures	Woman's Magazines
Love Classic	
Love Mirror	
Love Story	
Sweetheart Stories	
Thrilling Love Magazine	

b—Love-stories with Western background.

Primary	Secondary
Ranch Romances	Male Interest Western and
Rangeland Love Story	Adventure Magazines
Western Trails	Women's Magazines

c—Love stories with motion picture background

Primary	Secondary
Modern Screen Magazine	General and Women's
New Movie Magazine	Magazines
	Photoplay

VI—SOPHISTICATED AND SOCIETY MAGAZINES

Primary	Secondary
Chicagoan	Gay Book
Harper's Bazaar	Quality Group
Mayfair	Women's Magazines
New Yorker	
Town Tidings	
Vanity Fair	
Vogue	

VII—SEX AND RISQUE MAGAZINES

Primary	Secondary
Breezy Stories	Confession magazines
Gayety	
Gay Book	
Gay Parisienne	
La Paree Stories	
Paris Nights	
Pop Stories	
Snappy Magazine	
Spicy Stories	
10 Story Book	
Young's	

VIII—CONFESSION MAGAZINES

First-person stories usually dealing with romantic and sex problems.

Primary	Secondary
Dream World	Love Classic
Love Mirror	Sex Magazines
Modern Romances	Love-Story Magazines
Rexall Magazine	Women's Magazines
True Confessions	General Magazines
True Experiences	
True Romances	
True Story	

EDITORIAL

(Continued from Page 3)

tinued acceptance payment. A growing number of magazines require signed statements, in some cases affidavits, of originality. *Argosy* recently announced that stories from new writers would not be paid for until a week after publication.

Is it going to be necessary for writers to set up machinery of some kind for "policing" their profession, as has been done by various other professions and occupations (attorneys, accountants, physicians, etc.)? Should writers, too, be "registered" or "certified"? THE AUTHOR & JOURNALIST will welcome opinions on the subject.

IX—BUSINESS FICTION

Primary	Secondary
American Opportunity	General Magazines
Saturday Evening Post	Bankers Monthly
Specialty Salesman	Independent Salesman

X—TABLOID OR SHORT SHORT-STORIES

Stories under limits of 1000 to 1500 words, miscellaneous types.

Primary	Secondary
Adult Bible Class Monthly	Magazines of All Classes
American Cookery	
American Hebrew	
B'Nai Brith	
Christian Endeavor World	
Christian Herald	
College Humor	
College Life	
Collier's	
Comfort	
Cosmopolitan	
D. A. C. News	
Elks	
Everyday Life	
Foreign Service	
Gayety	
Grit	
Home Digest	
Home Magazine	
Household Magazine	
Illustrated Love Magazine	
Interludes	
Judge	
Kaleidograph	
Liberty	
Miraculous Medal	
Modern Youth	
	Primary (Continued)
	National Home Monthly
	New York Daily News
	New Yorker
	New Republic
	Opinion
	Our Army
	Overland Monthly
	Paris Nights
	Pennac
	Photoplay
	Presbyterian Advance
	Redbook
	Real Detective
	Rotarian
	Ten Detective Aces
	10 Story Book
	Top-Notch
	Town Tidings
	Union Signal
	Vanity Fair

XI—RELIGIOUS FICTION

Primary	Secondary
Adult Bible Class Monthly	General, Women's, and Quality Magazines
Ave Maria	
Canadian Messenger	
Catholic World	
Christian Endeavor World	
Christian Herald	
Congregationalist	
Improvement Era	
Lookout	
Magnificat	
Miraculous Medal	
Union Signal	
Unity	
Youth	
Juveniles, religious type	

XII—SUPERNATURAL FICTION

Primary	Secondary
Weird Tales	Occult Digest
	General Magazines

BOOKS RECEIVED

STORIES YOU CAN SELL, by Laurence D'Orsay.
Parker, Stone & Baird Co., Los Angeles. \$3.00.

Mr. D'Orsay has collected in this book a number of his own stories, of quite divergent types, and analyzed them, in addition to showing in some detail the steps by which he developed them from plot germ to completed manuscript. Such expositions as this always are helpful to the young writer, who is stumbling about in an effort to develop his own methods of work. Students will undoubtedly welcome D'Orsay's book.

JUVENILE FICTION MARKETING CHART

Consult Handy Market List for length requirements and other details. In general, short-story limits are 1000 to 4000 words for older classifications, 1000 to 2500 for junior ages, 300 to 1200 for tiny tots.

GENERAL PUBLICATIONS

OLDER AGE
(Boy)
American Boy
American Newspaper Boy
Anchor
Boys' Life
Open Road for Boys
Ropeco

(Girl)
American Girl
Everygirl's

(Boy and Girl)
St. Nicholas

YOUNGER AGE
(Boy and Girl)
Child Life
John Martin's Book
Junior Home
Play Mate

RELIGIOUS PUBLICATIONS

TINY TOT (4 to 9)
(Boy and Girl)
Dew Drops
Little Folks, The
Mayflower
Our Little Folks
Picture Story Paper
Picture World
Shining Light
Stories
Storyland
Storytime
Story World
Sunshine
Wee Wisdom

JUNIOR (9 to 12)
(Boy and Girl)
Boys and Girls
Boys' and Girls' Comrade
Junior Christian Endeavor
World
Junior Joys
Junior Life
Junior World (Phil.)
Junior World (St. Louis)
Sentinel
What To Do

INTERMEDIATE (12 to 18)

(Boy)
Ambassador
Boys' Comrade
Boy Life
Boys' World
Catholic Boy
Haversack
Pioneer
Target
Youth's World

(Girl)
Girlhood Days
Girls' Circle
Girls' Companion
Girls' World
Queens' Gardens
Torchbearer

(Boy and Girl)
Boys' and Girls' Comrade
Christian Youth
Friend
Lutheran Boys and Girls
Olive Leaf
Portal
Young Crusader
Young Isreal
Young People, The
Youth's Comrade

SENIOR AGE (16 on)

(Boy and Girl)
Challenge
Classmate
Epworth Herald
Epworth Highroad
Forward
Front Rank
Lutheran Young Folks
Onward
Watchword
Young People
Young People's Friend
Young People's Paper
Young People's Weekly
Youth

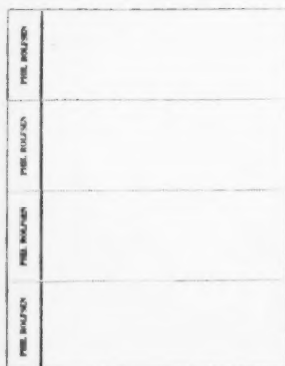
GENERAL PERIODICALS

(Using limited amount of juvenile material.)

Ave Maria
Cradle Roll Home
Grit
The Instructor
Kindergarten Primary Mag.
Women's, Farm, Educational, and Religious Magazines

PARAGRAPH PRODUCTION

... By PHIL ROLFSEN



I SPEND a good deal of my time over the typewriter writing short humor and other paragraph material. I decided some time ago that I was spending altogether too much time. I had been submitting my material with several items on a full size sheet, which made it necessary to recopy what was left when an item was bought and clipped before I

could submit it to another magazine. Putting a single item of three or four lines on a page was unsatisfactory because paper expense and postage ran too high. I tried narrow strips of paper, but found that the trouble of getting the strips, together with carbon and second sheets, into the typewriter was rather messy, and that the small carbon copies were hard to keep track of.

Finally I worked out and had printed a special sheet of my own which is illustrated herewith. The sheet is perforated in three places, making four slips of equal size when it is torn apart after an item has been written on each. It's easy to handle and allows use of a full-page second sheet. The rough edges make the slips easy for the editor to handle, and

when an item is selected it doesn't disturb the rest of the batch in any way. Your address may be printed on it, too, at no extra cost, provided you don't find it cheaper to move than to pay rent.

GENIUS AT WORK

... By Fred B. Mann

HOW various artists work when the creative urge is on may be of interest.

Orchid Cresson hangs from an old-fashioned chandelier by her toes while writing. On her head she wears a chic round little hat to which is attached a miner's lamp. Directly beneath is the typewriter on a table. Miss Cresson insists upon the lamp because she is a minor poet.

Marmaduke Weeley, sculptor, can only sculp while lost at sea. As he has never been out of Perchville, Ind., his output has been rather nebulous to date.

Williston Mainey, the novelist, writes his manuscripts on the cuffs of his shirts. When a novel is completed, he sends the shirts to a laundry in order that the finished work will be clean, a result which makes his books outstanding in the modern field. Three times in his career Mr. Mainey has lost manuscripts which later turned up in China as pirated editions.

Maryanna Teen, painter, can do nothing with a brush unless she has a barn handy.

Gilbert Yawilton, playwright, is dictated to by his wife.

Zeke Galliston, violinist, will never fiddle at a dance unless he is at least as well lit up as the hall.

IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies' Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

THEY SELL BECAUSE THEY LEARNED HOW TO WRITE TO SELL!

I offer Criticism and Sales Service—Collaboration—Coaching.

My own work appears in leading magazines. I do for myself what I offer to do for others.

If you want to break in, or increase your sales, write for terms.

LAURENCE R. D'ORSAY

(Author of "Landing the Editor's Checks," etc.)
P. O. Box 2602-M
San Francisco, Calif.

EDWIN L. SABIN

Literary Adviser—Story Critic

Let me see that story. Editors do buy. Why don't you sell? The magazine market is proved by the newsstands. Send me a manuscript under 6000 words (but the shorter the better) with Two Dollars and stamped return envelope. We will discuss its qualities and make it salable if we can.

Address Route 1,

Hemet, Calif.

DENVER

Gateway to the Nation's Greatest Playground

Go direct from the Shirley-Savoy Hotel to all of Colorado's wonders. You will enjoy the luxury of a stay at the Shirley-Savoy. And you'll appreciate the economy, too.

400 Rooms

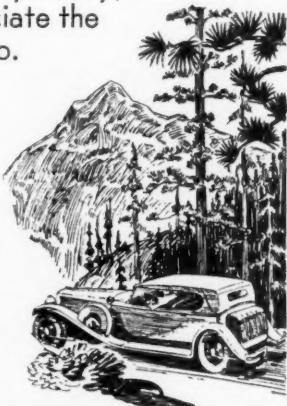
\$1.50
UP

Delicious food.
... moderate
prices in Din-
ing Room and
Coffee Shop.

HOTEL

SHIRLEY-SAVOY

BROADWAY AT SEVENTEENTH



GET THE RIGHT SLANT

Out of the hundreds of books on writing one small and inexpensive book stands out sharply as a tremendously important aid to every writer

CONSCIOUS SHORT-STORY TECHNIQUE

By David Raffelock

Here is a book written by a recognized authority, an editor, newspaper man, ad writer, author and instructor. "Conscious Short Story Technique" is a sane and constructive manual for all fiction writers, written from the angle of the modern psychologist.

It is based upon Mr. Raffelock's advanced method of instruction. Reviewing the book, T. C. O'Donnell, author and editor, wrote:

"Mr. Raffelock approaches an exposition of short-story mechanics from the standpoint of awareness, and thereby has succeeded in presenting the fundamentals of the business with an extraordinary clearness and vividness. Questions of plot and action and characterization, for example, take on a new significance when approached from this standpoint of conscious technique, and we hazard the opinion that this unpretentious volume will yet prove to have been the pioneer in a new method of teaching short-story writing."

Priced for the Depression

\$1.10

a copy, postpaid

THE SIMPLIFIED TRAINING COURSE
1839 Champa Street Denver, Colo.

THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for All Who Write.

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents

\$3.00 a year

Write for special offers

THE WRITER'S MONTHLY, Dept. 63
Springfield, Mass.

IN WRITING TO ADVERTISERS, MENTION
THE AUTHOR & JOURNALIST

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Newsstand Publications, Inc., 53 Park Place, New York, is a new publishing company which will bring out a couple of pulp-paper magazines soon, for which it is buying material. One of the magazines will be devoted to Western stories. Martin Goodman, editor, writes concerning its requirements: "We are interested in receiving Western short-stories ranging from 3000 to 6000 words. We can also use a novel-length story from 40,000 to 50,000 words in length. It must have fairly strong woman or love interest. The rate paid for accepted material is 1 to 2 cents a word, and a flat sum for a novel-length story." The other magazine is devoted to the underworld and gang type of story. Mr. Goodman writes: "Stories for this magazine should range from 5000 to 8000 words; the novelette length also is desired. The stories must have an element of mystery, which must, however, not overshadow fast action. The rates will be 1 to 1½ cents per word, payable on acceptance."

Love Adventures, 799 Broadway, New York, is a new magazine devoted to smart, sophisticated love stories and edited by Patricia T. Harkness. Lengths required in short-stories are from 2000 to 4000 words; novelettes, 12,500 to 15,000 words, two-part serials, 20,000 words. Some verse, short fact items, fillers, jokes, skits and epigrams are used. "Payment is on acceptance at whatever we consider the value to us," writes Miss Harkness. Verse rates are .25 cents a line; jokes, \$1 each, and epigrams, 50 cents. All serial rights to fiction are purchased.

Nickel Western Magazine, 537 S. Dearborn St., Chicago, has been discontinued. Plans for the continuance of *Nickel Detective* are reported to be uncertain.

Schnepf & Barnes, 412 E. Adams St., Springfield, Ill., write: "We are still in the market for book manuscripts of 25,000 to 35,000 words, to be published on a royalty basis. The subject-matter should deal with ideas and information that can help people to get ahead in the world. It can be specific and appeal to certain groups, but we prefer it to be of a general nature that will have a wider appeal. We shall be glad to discuss with authors the ideas they may have in mind before preparing the manuscript, if they wish. The rating of Schnepf & Barnes will be found in Dun and Bradstreet, and will remove any doubt of our ability to market a book in a national way." The company publishes *Progress Magazine*, devoted to practical adult education, applied psychology, and better business.

The Yale Review, Box 1729, New Haven, Conn., writes that it has already made commitments for material for some months in advance. The magazine publishes articles of from 5000 to 6000 words on the outstanding public issues in national and international affairs, and on current literature, the arts and sciences, by writers who have specialized in their fields. It does not use material on historical subjects, and publishes not more than five or six fiction stories in a year.

Books in Brief, 111 E. 15th St., New York, is a digest of current books, with outlines and biographical notes, entirely staff-written.

The Studio Publications, Inc., 381 Fourth Ave., New York, are book publishers interested primarily in illustrated works on the fine arts, applied and decorative art, architectural and industrial design. "The subject and illustrations are of first importance," writes F. A. Mercer, president. "As these are always considered first, it is much better for authors to write in, saying what they would like to write about and what illustrations are available, before submitting manuscript." Royalties or outright purchase price are arranged with the individual author in case of acceptable books.

Modern Medicine, 84 S. 10th St., Minneapolis, offers a market for writers who can write "absolutely authentic and detailed medical information in the form of brief, terse, crisp, vivid news abstracts," writes Justus J. Schifferes, M.A., editor. The publication is described as the news magazine of medicine. Its aim is to vitalize scientific information. "The difficulty, of course, lies in maintaining the absolute accuracy of the verified knowledge which we call science, while communicating it with those 'tricks of metaphor and style' which are the foundation of what we call literature. This is a vastly different thing from popularizing science. It will be, in a sense, the reuniting of the streams of science and literature which have been flowing apart since the time of Shakespeare and Francis Bacon." Photos and illustrations of strictly medical interest will be purchased at \$3 each; payment for prose is at ½ cent a word up, on publication.

Physical Culture, 1926 Broadway, New York, is devoted to articles on adventures in health and happiness in the art of living. Carl Easton Williams, editor, writes: "Physical culture is naturally a personal matter. We are making this magazine the most personal and intimate in the world. Little of nothing of academic type is published. Almost everything is dramatized. For example, 'Why I Am an Old Maid,' 'Growing Up After 40,' 'My Drinking Wife,' etc. We use no fiction, but experiences only. We are in the market for experiences in achievement, success, happiness, or marriage, through health, 2000 to 3000 words in length; serials of three parts, about 12,000 words, on success in family life relationships." Payment is made at good rates on acceptance.

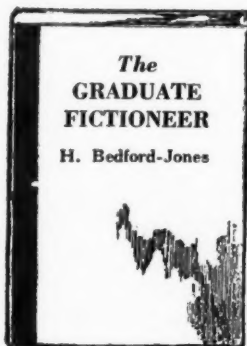
Science Fiction Digest, 117 134th St., South Ozone Park, N. Y., is a "fan" magazine for readers of pseudo-science fiction. It uses occasional short science fiction yarns. Julius Schwartz, associate editor, writes: "No long drawn-out stories are wanted; no involved explanations of scientific principles. Trick endings may be used but make them tricky! Stories should not be over 3000 words. Rates are low and on publication, but a prompt reply is insured."

Pollen, a literary quarterly, 1046½ Ingraham St., Los Angeles, edited by Walker Winslow and Lawrence A. Harper, will appear in June. It is to be an organ of the ultra-experimental and iconoclastic in short prose and poetry. No payment is made, but certain prizes will be offered.

The American Scholar, 145 W. 55th St., New York, has failed to report on a manuscript held for thirteen months, according to a contributor.

AN EXTRAORDINARY OFFER—EVERY AUTHOR & JOURNALIST READER MAY NOW HAVE A COPY OF THE "GRADUATE FICTIONEER," UNTIL MAY 15, FREE, WITH AN ANNUAL SUBSCRIPTION TO THE AUTHOR & JOURNALIST.

In "THE GRADUATE FICTIONEER," H. Bedford-Jones, one of the most prolific and successful writers of modern adventure fiction, discusses, in confidential and picturesque detail, things he has learned in the course of an amazing career. The name of Bedford-Jones is one to conjure with. His literary output has been at times so voluminous, reaching one million words a year, that several pen-names have been required for it. A great university offered to create for him a new chair of commercial literature.



His discussion of literary success, and how to attain it, sweeps along with the zest of one of his own "thrillers."

Unconventional in the best sense, Bedford-Jones disposes of scores of prevalent misconceptions. He makes success in the adventure story field not a complicated, but a simple, affair.

This is a book which will stimulate the novice and become a valued text of the professional. It should be in the library of every writer.

OUR OFFER FOR A LIMITED TIME

The Author & Journalist has published a special edition, in paper covers, of this book, the regular price of which is \$1.50. During the period ending May 15, the publishers will send a copy, free, postpaid, for a year's subscription to *The Author & Journalist* at the regular price, \$2. Present subscribers may participate in the distribution by sending in \$2.00 for an extension of their subscription for a year. To benefit from this offer, subscribers must use the coupon below.

The Table of Contents

- Introduction, by Erle Stanley Gardner.
Chapter
1.—Getting the Business Going
2.—The Changing Market
3.—The Writing State of Mind
4.—Some Technical Stuff
5.—Tact
6.—Debunking the Fiction Business
7.—Some Reflections on the Editor
8.—The Eternal Grind and Whence
9.—The Detective Story Formula
10.—The Adventure Story
11.—Building a Career
12.—Of Making Books
13.—Fan Mail
14.—Tools of the Trade
15.—The Turning Point

GRADUATE FICTIONEER FREE OFFER

The Author & Journalist,
1839 Champa St., Denver, Colo.

I want to receive H. Bedford-Jones's remarkable book, "The Graduate Fictioneer," and in accordance with your offer, I enclose \$2.00 for a year's subscription to *The Author & Journalist*. I understand the book is to be sent to me at once, postage paid, without charge.

Please check—I am a ☐ new subscriber, ☐ present subscriber (extend my subscription).

Name.....

Address.....

College Life, 570 7th Ave., New York, "is in the market right now for stories—real stories, that are not sentimental, hackneyed, or of the 'Rover Boys' school of fiction," writes N. L. Pines, editor. "Realistic, fast-moving shorts that deal with men and women of college age, in which a sex interest is always present but never overemphasized. College background not essential, but preferred. While we publish many stories of 4000 to 7000 words, we prefer them in the shorter lengths—2000 to 4000. Rate, 1½ cents a word on acceptance."

Southern Churchman, P. O. Box 1274, Richmond, Va., makes no payment for material.

The address of *Ten Detective Aces*, new magazine of Magazine Publishers, Inc., was given erroneously in the March A. & J. as on E. 44th St. The correct address is 67 W. 44th St., New York.

The department of industrial journalism of Kansas State College, Manhattan, Kans., is sponsoring revival of *The Kansas Magazine*. The editors are R. I. Thackrey and Helen Sloan. Quarterly instead of annual publication is a possibility.

Wee Wisdom, 917 Tracy Ave., Kansas City, Mo., was erroneously listed in our March market list as paying low rates. As a matter of fact, *Wee Wisdom* pays up to 2 cents a word for prose and 25 cents a line for poetry, on acceptance. It uses wholesome short-stories and brief articles for children from 6 to 12 years of age, but at present is overstocked with material other than constructive animal stories.

Miss Amita Fairgrieve, editor of *All-Story*, 280 Broadway, New York, writes to a correspondent: "Men hardly ever land in our magazine. They don't know how to write from the girl's point of view, you see. And after all, why should they? It's hard enough to understand girls when you've been one yourself."

Story, one of the small experimental literary magazines which pay only in prestige, has been moved by its founders, Whit Burnett and Martha Foley, from the island of Majorca to 20 E. Fifty-seventh St., New York.

John Martin's Book, 300 Fourth Ave., New York, is in the hands of creditors. Apparently it is planned to continue publication, but material which had been accepted has been returned to at least one contributor.

Wm. Mayer, editor and publisher of *Sky Fighters*, 122 E. 42nd St., New York, died March 20 after an illness of some weeks. It is reported that the magazine will continue publication under a reorganization.

The Bookman, 386 4th Ave., New York, is extremely dilatory in reporting on material. One correspondent reports the return of a manuscript which had been held for fourteen months.

The Mid-West Story Magazine, Box 175, Vincennes, Ind., listed in the Handy Market List as paying ¼ cent a word on publication, recently informed a contributor that it could make payment only in subscriptions.

The Family Circle, 101 Park Ave., New York, is overstocked.

Home Friend Magazine, 1411 Wyandotte St., Kansas City, Mo., is now paying ½ cent a word, on acceptance, as its top price for material. It prefers short romantic stories of 3000 words or less.

The Atlantic Monthly, 8 Arlington St., Boston, in a recent announcement, stated that it was alert for new members for its "Contributors' Club." This department uses brief essays, comments, etc., and makes payment for acceptable material.

The Open Road for Boys, 130 Newbury St., Boston, writes: "We are always in the market for especially good stories for boys in their middle and late teens. Stories must be swift-moving, full of action, life, or humor; they must be plausible and well written. Subjects preferred are aviation, sports, school adventure, sea, mystery, north woods, Western, etc." Payment is made at ½ to 1 cent a word, sometimes on publication and sometimes on acceptance.

Poultry, Garden and Home, Dayton, Ohio, has failed to pay for an illustrated article appearing in its October, 1932, issue, according to a contributor. Communications regarding it to Editor Grant M. Curtis have been ignored.

Outdoors, 333 N. Michigan Ave., Chicago, is a new magazine of vacation and outdoor interest devoted to the Middle West. The editor, Edward Drier, 1653 Wealthy St., S. E., Grand Rapids, Mich., has approached outdoor writers with a request for copy to be submitted gratis, with the promise that as soon as growth warrants, payment will be made for material.

The W. D. Boyce Co., 500 N. Dearborn St., Chicago, writes that it is not in the market for any material for its magazines and will not be for the next six or eight months. The magazines of this group are *Blade & Ledger*, *Movie Romances*, and *Extra Money*.

The Farm Journal, Washington Square, Philadelphia, writes: "We are buying no fiction, no poetry, and almost no general feature material except on assigned topics."

The Tower Magazines, Inc., 55 Fifth Ave., New York, send the following revised statement of requirements for their four magazines, over the signature of Hugh Weir, general director: "Tower Magazines have established a faster editorial tempo to meet the swifter requirements of modern life, eliminating long, wordy descriptions, cumbersome philosophy, and sophisticated platitudes, and stressing movement, action, glamor, and definite emotional appeal. They believe that if the attention of the reader is not caught in the first page, and preferably in the first paragraph, the story is lost. New writers are always welcomed, and recommend to study the current issues of Tower Magazines. . . . *The New Movie Magazine* obtains most of its material from a staff of expert movie writers in Hollywood who work on definite assignment, but this magazine is always eager for new ideas dealing with the human-interest and glamorous side of the films. It would save writers' time if they would submit ideas in the form of brief synopsis. . . . *The Illustrated Love Magazine* uses mostly fiction, with romantic, fast-moving background. Length may range from 1000 to 5000 words for short-stories, 12,000 to 15,000 for novelettes. Occasional special articles are used, but almost always these are done on assignment. . . . *The Mystery Magazine* uses mostly fiction with a romantic mystery background, and while it uses stories of detection, prefers action and color. Short-stories, 3000 to 5000 words; novelettes, 12,000 to 15,000. Few true stories or special articles, and these always on assignment. . . . *The Home Magazine* uses vibrant, colorful fiction of a type that will interest the woman of today. It does not desire subtle character studies, but short short-stories of 1000 words and full-length stories of from 3000 to 5000 words. Its Home Service features are mostly the work of the office staff; special articles usually on assignment. For all four magazines, payment is on acceptance at terms agreed upon with the author."

Thousands of Dollars from GENIE PLOTS



are swelling authors' bank accounts
FAMOUS AUTHORS USE GENIE
and recommend it to unknown
writers who would become famous.
Ludwig Stanley Landmichl, author
of more than a score of novels and
serials, as well as hundreds of
short stories and articles, praises
GENIE. He says:

"It is remarkable how swiftly
and accurately the PLOT GENIE
can evolve a plot from which a
really entertaining story may be
written. I have worked up no end
of plots—good ones—which were
worked into stories and have been
published. I am sending you three
formulas or synopses of plots used
in stories recently published."

A VERITABLE GOLD MINE!

One author has already made \$5,000 with the GENIE—
another earned \$2,000 in one month and is still selling con-
sistently. A certain new writer sold seven stories in six
weeks, all plotted by GENIE.

PLOTS ARE WHAT COUNT IN MODERN WRITING

GENIE'S plots are countless! They are original—unusual—
workable.

GENIE is endorsed by the American Fiction Guild—recom-
mended by educators and editors—widely used by profes-
sional writers and the Story Departments of Talking Picture
Studios.

The PLOT GENIE is not an experiment—it is not a toy.
It is practical—workable—and scientifically sound. It is the
greatest storehouse of potential story material—the most
complete reference work for authors that has ever been de-
vised.

Send for full information. No obligation, of course.

"PERFECT PLOTTER," 25 Cents

Just to get acquainted we will send "Perfect Plotter,"
which contains the Perfect Story Plot formula and a com-
plete plot synopsis developed with PLOT GENIE. This alone
may show you what is wrong with your rejected stories.
Just send 25c, coin or postage, and say, "Send me Perfect
Plotter."

ERNEST E. GAGNON COMPANY

850 Union Insurance Bldg. Los Angeles, Calif.

PERSONAL CONTACT BEATS EXCESS POSTAGE

ED BODIN, Personal Contact Salesman, talks face to
face with editors—and every day at least one of Bodin's
clients records a sale.

No Criticism Fees—No Books To Sell—No Extras.

ED BODIN, Author's Executive, eleven years with the
publishers of Collier's, American Magazine, Woman's
Home Companion and Country Home.

SEND \$1.00 for initial Registration—and \$1.00 for
each short story submitted, which entitles you to
personal sales effort for at least 5 markets. If
manuscript is deemed unsalable, it will be returned
with comments of two editors who read for Mr.
Bodin. Registration fee refunded if work does not
promise salability. Novelettes, \$3; Novels, \$5. En-
close return postage.

ED BODIN—Author's Executive

London Terrace, 405 W. 23rd St., New York City
(If author later sells without change any story marked
unsalable—fee will be returned.)

THE OLDEST WRITERS' SERVICE

Our Get-Acquainted and
\$1.00—DEPRESSION OFFER—\$1.00

For careful reading, criticism and marketing advice
on one manuscript up to 5,000 words (please send re-
turn postage).

Also reduced rates on all types and lengths to meet
present conditions. Tell us what you have—fiction,
articles, verse—and the length of your MS. and learn
the lowest charge consistent with prompt and con-
scientious service.

Standard textbooks for writers. Catalogue. Bank
and clients' references.

Editors

James Knapp Reeve and Agnes M. Reeve

6 Alex. Bldg.

Franklin, Ohio

I can't Sell my Stories

Learn "Why" from former editor for 3
major studios, backed by 12 years' daily
selling service, with sales from \$500.00
to \$12,000.00. Stories I read and O. K.
to studio Editors will receive consid-
eration. Send today for my free booklet,
"Inside Facts About Talking Picture
Stories."

Adeline M. Alvord

Dept. Y, 215 Baine Studio Bldg.
Hollywood, Calif.

GREAT AMERICAN SHORT STORIES

Containing ALL of the "O. Henry
Memorial" Prize Winning Stories
1919 to 1932

42 stories
from such writ-
ers as Faulkner,
Brush, Kay
Boyle, Hem-
ingway, Steele,
Cobb, Tarking-
ton, Benet, etc.

The perfect book for every one
who wants to write successfully.
Learn from Masters of the
Short Story! The best short
fiction of our time—in one big
volume, only \$2.50. At book-
stores or from the publishers—

DOUBLEDAY, DORAN & CO.
Garden City, New York

ASK AN EDITOR

Dr. Esenwein, an experi-
enced editor, will read a
sample of your work and
advise you regarding your
probable talents for writ-
ing. Send a short manu-
script representing yourself
at your best, for diagnosis
and report, and 20c in
stamps or coin for postage
expense.

DR. ESENWEIN'S OFFICE,
THE HOME CORRESPONDENCE SCHOOL,
Myrick Bldg., Springfield, Mass.

Look over the enclosed manuscript and ad-
vise me. 20c in stamps or coin is enclosed
for return.

Signed.....

Address.....

AJ—4/33

Greeting Card Market News: Boston Line of Greeting Cards, 1010 Commonwealth Ave., Boston, is reviewing Christmas material. . . . The Bromfield Publishers, 12 High St., Brookline Village, Mass., report that their Christmas line is complete, and that they are not buying Valentine and Easter sentiments. This company is always interested in Birthday and other Every Day material. W. M. Beach, editor. . . . Buzza-Cardozo, 2606 W. 8th St., Los Angeles, is reading submitted material. The company reports that its needs for Easter and Mother's Day are taken care of, so try something else. . . . Hall Bros., Inc., Grand Avenue and Walnut at 26th, Kansas City, Mo., should be ready soon for Mother's Day and Graduation greetings. . . . The Keating Company has moved to The Laird-Schober Bldg., N. E. corner 22nd and Market Sts., Philadelphia. Will consider general and family verses and Convalescents about April 1st. . . . Jessie H. McNicol, 18 Huntington Ave., Boston, continues to ask for Birthday sentiments. . . . Julius Pollak & Sons, Inc., 141-155 E. 25th St., New York, N. Y., is considering Easter material. . . . The Rose Co., 24th and Bainbridge Sts., Philadelphia, should be in market by now. Try it with Christmas and Every Day material. . . . Rust Craft Publishers, Inc., 1000 Washington St., Boston, are always ready to snap up a good Every Day verse or idea. This is one of the few markets for cards to be sent by or to children. Simple "mechanical" novelties are wanted. . . . Turner & Porter, Inc., 33-37 Franklin St., Buffalo, are said not to buy verses for greeting-cards, but to be interested in "personal Christmas greeting-card designs." Artists should query before submitting work. . . . The Geo. C. Whitney Co., 67 Union St., Worcester, Mass., writes: "Try us out along novelty lines, but steer clear of the common stuff which has been done to death." This company features Christmas Cards and Valentines. Wise-cracks, puns, "cut-out" cards, etc., seem to interest the editor, D. D. Simonds.

The title of the new Western magazine announced by Newsstand Publications, Inc., on page 22 of this issue, is *Western Supernovel*, according to word received from Martin S. Goodman, editor, as last forms of this issue closed. The title of the underworld adventure magazine has not yet been selected. Mr. Goodman thus revises the information concerning its requirements: "Action is the most important feature. We want mystery, but not a detective story. We want thrills and drama. We want the detective story taken out of the drawing room, the bedroom, the kitchen, and week-end parties, and placed out in the open where we can have some action. No deduction stories. The setting can be the West, Timbuctoo, along the Amazon, or on top of a flagpole. In this magazine we are using shorts from 2000 to 8000 words; no novelettes, but we are using a book-length novel of 40,000 to 60,000 words. Rates from 1/2 to 2 cents a word, payable on acceptance."

A merger of D. Appleton & Company and the Century Company, book publishers, under the name of D. Appleton-Century Company, has been announced. The business of the two publishing companies will later in the year be brought together at the present Appleton address, 35 W. 32nd St., New York.

Reports that the Butterick Company contemplates launching a new detective magazine are denied in a recent letter from the editorial department.

The Menorah Journal, 63 Fifth Ave., New York, has failed to pay a contributor for material used in its June, 1932, issue. In response to letters of inquiry, the editors state that they are unable to pay contributors at this time, but will do so as soon as possible.

Stories, 420 Witherspoon Bldg., Philadelphia, is overstocked, according to a note to a contributor. This and other juvenile magazines of the Presbyterian Board of Publication, have a most unusual requirement that contributors must submit both a carbon copy and an original of their stories.

Discontinued-Suspended

Manhattan, New York.



PRIZE CONTESTS

The Atlantic Monthly Press and Little, Brown & Company announce their annual novel contest for 1934. A prize of \$10,000 is offered for the most interesting and distinctive novel submitted on or before March 1, 1934. Half of the amount will be awarded as an outright prize and half will be paid at the same time as an advance on royalties. This is claimed to be the largest award offered by any American publisher with the book rights alone involved. The competition is open to everyone, without restriction, except that manuscripts must be typewritten and in English, and must not have been previously published or serialized. Translations are ineligible. Manuscripts should be not shorter than 50,000, nor longer than 200,000 words. The first Atlantic Monthly prize novel was "Jalna," by Mazo de la Roche, winner of the 1927 contest. Last year's winner was "Peking Picnic," by Ann Bridge, a first novel. Address the Atlantic Monthly Press, 8 Arlington St., Boston.

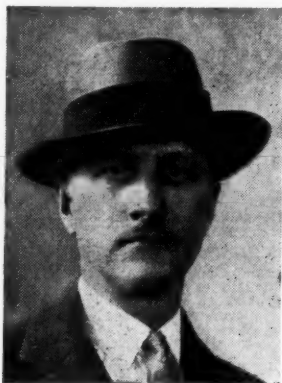
The Cleveland Press, Rockwell Ave., Cleveland, informs a correspondent that it is not offering prizes for matter of the kind submitted in response to a published tip, and ads: "Several publications dealing with prize-winning have announced in the past two or three years that the Press was offering prizes for certain things and conducting contests when such was not the case, and we fear you have been misled by an erroneous announcement."

Humanity, Center Point, Tex., edited by Walter Harbin, offers a prize of \$10 for the best article written by a high-school boy or girl on the subject of "The Society of the Future." Length limit, 2000 words. Mark envelope with the letters H. S. A., and enclose self-addressed return envelope. Closing date, May 15, 1933.

The Instructor, Dansville, N. Y., is conducting two travel contests in line with contests conducted in previous years. One is a "Better Teacher Travel Contest." Three prizes, \$100, \$50, and \$40, are offered for best articles on the subject, "What My Travels Have Meant to Me as an Individual and as a Teacher." It is open to teachers who have done rather extensive traveling in at least three different years. The other is a "Descriptive Travel Contest," in which 100 prizes, ranging from \$100 to \$5, are offered for accounts of travel experiences during 1933. Contests are open to teachers in the United States and Canada, up through the tenth year of formal schooling, persons holding administrative or supervisory positions in such schools, instructors preparing students for service in these grades, students in normal schools, teachers' colleges, and college departments of education who are preparing for service in these grades, and private tutors of children through age 15. Accounts of travel by private automobile are excluded. Length limits are from 1000 to 3000 words. Closing date, Monday, October 16, 1933. Intending contestants should send for detailed rules to the Travel Editor, as there are specific regulations regarding manuscript preparation and other points.

AN INTERESTING BOOK-MANUSCRIPT SALE

The Author & Journalist announces the sale to Soda Fountain, New York, national authority on the fountain trade, of a book-length manuscript by Joseph B. Fox, California, on fountain management.



Joseph B. Fox

The material is now appearing serially in Soda Fountain, as a special feature. Upon completion, it will be put in book form for permanent use of the trade.

The Author & Journalist has also made sales for Mr. Fox in the field of fiction to Short Stories, Top Notch, Smokers Magazine, etc.

CAN WE HELP YOU?

Dealing with The Author & Journalist, you can KNOW that you are sure of receiving honest, conscientious, reliable sales service, and that your manuscript will be handled by competent advisors, who have had long experience in writing, judging, and selling manuscripts. All material is passed upon and routed by one or more members of the directing staff—Harry Adler, fiction critic; Willard E. Hawkins, editor; or John T. Bartlett, non-fiction specialist.

We make no extravagant claims or promises. Stories or articles must be good, and they must fit the markets, or we cannot undertake to handle them. When accepted for sale, manuscripts are persistently submitted and checks to the authors go forward the day received from the publishers.

No formalities involved. If you want us to market your manuscript, submit it with reading fee (\$1.00 for the first 1000 words, 25 cents for each additional 1000) and return postage. If we consider it salable, we'll do our best to market it, deducting 10% of the sale price for our commission, if we succeed. If we do not consider it likely to sell, we'll return with a brief criticism stating why it seems unsuited to the markets.

The Agency does not market poetry, photoplays, forlorn hopes, or material of limited appeal. Good fiction and articles are eagerly sought.

Address

THE AUTHOR & JOURNALIST SALES AGENCY

1839 Champa Street, Denver, Colo.

Send for free leaflet "What Editors Want," outlining the requirements of present-day literary markets.

CHECKS—NOT REJECTION SLIPS!

Authors! Sell Your Stories!

I am selling for others—I can sell for you. LET ME HELP YOU WRITE STORIES THAT SELL. Fee for reading and constructive professional criticism for rewriting, 50c per 1000 words; minimum fee \$1. Separate fee on each manuscript. Stamped addressed envelope and fee must accompany all MSS. Ten per cent commission on sales.

M. M. COCKRILL

Authors' Agent and Literary Critic
80-30 Broadway, Elmhurst, New York, N. Y.

MANUSCRIPTS

Expert Typing and Criticism.

Quality Bond; Carbon gratis; Extra first and final pages; corrections if desired; All work proofread; Fidelity Guaranteed. 50c per thousand words.

SUE SMITH, Phone TUCKER 7020
665 So. Figueroa, Los Angeles, Cal.

Typing—Revision—Verse Criticism

Careful typing, 30c per 1000 words. Poems, 1/2c a line. One carbon. Prose revision (rearrangement of awkward phrasing; correction of grammatical errors, faulty punctuation and ineffective paragraphing), 30c per 1000 words. Verse criticism, 2c a line.

AGNES C. HOLM

(Author of "Paragraphing for Suspense," "Evolution of a Poem," etc.)

1711-A Spring Street Racine, Wis.

Manuscripts neatly and accurately typed by an experienced Author's typist,

50c per 1000 words. Poetry 1c per line.
Special rates on books.

HELEN E. STREET

123 N. 10th St. Olean, N. Y.

There's a NEW WAY to WRITING SUCCESS

Send for free book about David Raffelock's amazing new discovery in teaching creative writing. The Creative Ability Developer is scientific and sure. Makes the hardest part of writing easy. Opens floodgates of ideas. Simplifies plotting. Shortens your road to successful authorship.

FREE

THE SIMPLIFIED TRAINING COURSE
1839 Champa Street, Denver, Colo.

Without obligation send free book about the Creative Ability Developer.

Name _____
Address _____

The Way
to
Successful
Writing

IN WRITING TO ADVERTISERS, MENTION
THE AUTHOR & JOURNALIST

WRITERS' APPLIED PSYCHOLOGY

by Aldon Hadley, who has written and sold hundreds of stories, articles, books and verses by principles herein set forth. Price \$1.50.

Psychology Positively Solves Writers' Problem

FREE WITH ORDER personal reply to one letter stating your own problem; limited offer. Send only \$1.50 to

MIND SCIENCE BUREAU

P. O. Box 95 South Pasadena, Calif.

MANUSCRIPTS WANTED

By experienced author's typist, secrecy guaranteed. One carbon. Return postage paid. Mailed flat.

Prose, 40c per 1,000 words.

Poetry, 1c per line.

Special rates on books.

Arminnie Boston Mount Morris, Ill.
308 West Hitt St.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

ARTICLE INTERVIEWING TIPS

SOMEBODY should write a book on interviewing practice. The importance of the art to the article-writer is seldom understood by the beginner; one of the reasons why so many beginners stay beginners. Here are a number of principles and devices of everyday practice among successful business writers:

1. Keep "in character" 24 hours a day. Wherever you are, always be a business writer. So, enterprising men often have picked up stories from chance seat-mates on street cars. On a social drive with a friend, one young fellow stopped for gas in a cut-rate town, and was charged two cents a gallon more than he expected to be. He climbed out of the car, backed the filling station attendant up against the wall, and kept the man there until he had an article. That's the idea.

2. When a business man is uncommunicative, try the device of describing accomplishments of a competitor.

3. If the source "fights" your questions for some reason not apparent, stop and inquire point-blank if he has any objection to giving out an interview; if so, what it is. Getting the facts, you can usually, with explanation, overcome the objection.

4. It's never too late to get a story. The correspondent wanted to see at Pueblo, Colorado, two managers of ice-plants, but it was 5:45 p. m. and he was committed to meet at the hotel, at an undetermined time between 6:00 p. m. and 8:00 p. m., the department editor, who was driving up the Arkansas Valley. The correspondent telephoned the two managers, secured their promises to meet him at the hotel at two different times before 6:45. One manager kept the promise. The writer had met neither of these men before, and was a total stranger to them.

The same writer once arrived at the Colorado Springs bus station a few seconds before leaving time. The bus was delayed 5 minutes. In that time the writer had led a tobacconist over beside the bus and obtained a 1000-word interview with him.

Interviewing goes on Saturday afternoon among business men not affected by week-end activity or noon closing. Interviews are obtained evenings with drug stores and service stations. Once an enthusiastic writer passing a gas company office at night saw a man who looked as though he might possess authority at work inside. He rapped on the window, soon was in the midst of a productive interview.

5. Keep your nerve. This is the quality which takes a writer into any office, pretentious or lowly, to any person, big or little. It was a brawny chap who ordered, "Get the h— out of here!" and moved to make the order effective. The interviewer held his ground, and inquired why the husky wished to manhandle him. The difference was adjusted, and the story obtained.

6. If you know in advance that a source is difficult to interview, why not go to a mutual friend? Have the latter call the source and explain to him the opportunity to obtain publicity that waits around the corner.

The foregoing touch only the fringes of the subject. In most article fields, getting an interview, and

getting it right, is often the equivalent of a sale. How efficient are you at the task?

LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL AND CLASS JOURNAL FIELD

American Economist and Banker, Washington Bldg., Washington, D. C., requirements of which were announced in November, 1932, Market Tips, has not proved a reliable publication, according to a report recently received. A writer who had submitted an article which seemed in line with requirements was unable in the months that followed to get any reply whatsoever out of the publication. Eventually, he took the matter up with the Better Business Bureau, Washington, D. C. The director reported that William E. Branch, the promoter of the publication, has a general reputation not entirely favorable, and, in the past, has published several magazines which have resulted in financial difficulties. The Better Business Bureau had been unable to get any explanation from Mr. Branch, so could only advise action through an attorney.

Radio, Pacific Bldg., San Francisco, is no longer a trade paper, but is "back to a consumer paper—will be on the newsstands," according to H. M. Dickow, editor.

Chain Store Links, 10 S. 18th St., Philadelphia, Robert I. Erlichman, editor and publisher, informs a contributor that "at present we are not interested in purchasing any material for our publication."

Concrete, 400 W. Madison St., Chicago, is using practically no material for which payment is expected, according to C. Bachmann of the editorial department.

Institutional Management, 480 Lexington Ave., New York, is no longer being published.

Management Methods, 330 W. 42nd St., New York, is now paying just previous to publication, instead of on acceptance. Norman C. Firth, editor, hopes this arrangement will be only temporary.

Electric Refrigeration News, Maccabees Bldg., Detroit, Mich., is wholly out of the market, according to a contributor's report from George F. Taubeneck, editor.

Inland Printer, 205 W. Wacker Drive, Chicago, wants constructive articles on the production, sales, and management problems of the printing industry. J. L. Frazier is editor.

The Coast Banker & Pacific Banker, 405 Montgomery St., San Francisco, is the result of the merger of the *Coast Banker*, with the *Pacific Banker*. Geo. P. Edwards is editor and publisher. Writers should be warned, however, that in times far better than these, it was difficult to effect payment from Mr. Edwards for published articles.

National Jeweler, 536 S. Clark St., Chicago, reports that the listing in the A. & J. Handy Market List is correct, but adds: "At present we are buying really nothing. Space is our problem, rather than how to fill it."

MANUSCRIPT CRITICISM

FOR those who are not lured by large promises but desire really professional instruction, sympathetic frankness instead of flattery, and a teacher with a thorough knowledge that does not have to rely upon endless technicalities and formal rules. Mr. Hoffman's standing in the magazine world is known. An editor for 25 years (*Adventure*, *McClure's Delineator*, etc.) he is particularly known as friend, helper and developer of new writers. His two books on fiction writing are standard; he has proved his own fiction ability. Individual instruction only; no classes, no set courses, no assistants. No marketing—that is a specialty in itself, requiring full time for best results. No poetry, plays or scenarios. A specialty is made of "one-man" courses, the course in each case being entirely dependent upon the needs of that case. Write for Booklet A.

ARTHUR SULLIVANT HOFFMAN
Carmel, New York

YOU CAN SELL

Editors will buy if your stories are good enough, regardless of the well-known DEPRESSION.

They have to fill up their magazines, don't they?

We give intelligent, sympathetic criticism and guidance, whether you are a beginner or a veteran.

Send for circulars and editorial recommendations from George Horace Lorimer, H. L. Mencken, John Farrar, and many other famous editors and publishers.

ROBERT THOMAS HARDY

Play-Broker and Authors' Agent
55 West Forty-second St., New York, N. Y.

POETS

Birthday Specials

KALEIDOGRAPH, the live and reliable poetry journal, celebrates its 49th issue! Send \$1 for 8 months' subscription—May to December, inclusive—or send self-addressed, stamped envelope for other BIRTHDAY SPECIALS, Free books, Prize program for poems and stories, etc. Specials good during April and May only. Editors, Whitney Montgomery and Vaida Stewart Montgomery.

KALEIDOGRAPH, A National Magazine of Poetry
(Monthly, \$2 a year, 25c a copy)

702 North Vernon St.

Dallas, Texas

Have You Bought Your Copy of This Great Book for Writers?

THE GRADUATE FICTIONEER

By H. BEDFORD JONES

\$1.50 postpaid

Author & Journalist Book Service
1839 Champa St., Denver, Colo.

"Of Love and Other Trifles"

24 short-stories by N. BRYLLION FAGIN.

These storyettes written by a successful writer and originally published in popular magazines make excellent models of the short-short story.

Besides they are entertaining and interesting.

50c a copy, Postpaid

TILLYE BRAUN

Box 272, Johns Hopkins University, Baltimore, Md.

SELL YOUR STORY!

We market manuscripts. Our service includes criticism and revision, if necessary. Particular attention to new writers. Special reading rates during March, April, May.

Write for circular

I. L. CLARK 509 5th Ave. at 42nd St.
C. L. SULLIVAN New York

TRAINING WRITERS SUCCESSFULLY FOR TWELVE YEARS

FOR 12 YEARS Palmer Institute of Authorship has been showing writers how to write for a profit. Many of the most famous and highly-paid writers in the United States have endorsed Palmer Institute.

Julie M. Lippmann, well-known contributor to Harper's, Atlantic Monthly and other important magazines, writes:



Your method appears to me not only inspiring, but of the greatest possible benefit . . . I heartily recommend your courses; to the student eagerly starting out . . . and to the author already arrived but in need, at times, of a new impetus best obtained through contact with other alert and highly specialized intelligences.

Julie M. Lippmann.

JULIE M. LIPPMANN.

Let us help you find out whether you can write successfully. If we accept your stories for sale you may be sure the odds are very favorable that you will successfully place your manuscripts. Among our graduate students are David K. Drummend, H. Stewart Sarr, Lieut. Commander Roman J. Miller, and Arthur J. Burks, who are making from \$100 to \$1000 a month with their Palmer trained talents. Such well-known writers as Jesse Lynch Williams, Ruth Comfort Mitchell, Rupert Hughes, Gertrude Atherton and Frederick Stuart Greene have expressed their confidence in the Palmer Institute to train writers successfully.

SEND FOR YOUR FREE COPY OF "WRITERS' MARKETS AND METHODS"

"Writers' Markets and Methods" is one of the oldest and most authoritative writer's services today. Edited by William David Ball, it contains fact articles by successful writers, criticisms and the latest, most up-to-date market information. It is as important to writers as the monthly stock market reports are to investors.

We have made arrangements with Mr. Ball to furnish every one who sends in the coupon with a free copy of this magazine.

SEND IN THE COUPON NOW!

PALMER INSTITUTE OF AUTHORSHIP,
DEPT. 147-T PALMER BLDG., HOLLYWOOD, CALIF.

Send me my FREE copy of "Writers' M. & M.", and with no obligation on my part, complete information about Fiction Writing [] Photoplay Writing [] English Expression [] Developing Ability by Psychology []

Name _____

Address _____

Age: over 17 [] under 17 []

CAPABLE LITERARY HELP PAYS

Consistent Dividends



Dorothy Ainsworth

Since I mailed Dorothy Ainsworth her first check on May 4, 1929, five weeks after she sent me her first story, I have sent her fifty-five others.

In acknowledging one of her smooth-paper sales recently, Mrs. Ainsworth wrote:

"Even my very sketchy bookkeeping proves conclusively how very much it has been to my advantage to have you handle everything I have written.

"Heading my sales list is my first brain-child. I remember having left it myself on the doorsteps of numerous editors. Then I sent it to you and the first time out it was legally adopted.

"That long list of sales is gratifying. This is just a word of appreciation for your straight-from-the-shoulder criticisms and up-to-the-minute market tips that made it possible."

REGULAR SALES

That's your goal too, isn't it? Then why not employ the same practical professional guidance which has brought Mrs. Ainsworth and many other writers steady, worthwhile results?

IT PAYS

To invest in the co-operation of an active, editorially recognized agency. Balance the wasted time, effort and postage of unguided production and haphazard marketing against the negligible reading fee of 50c per thousand words that I charge. (Fee refunded if story sells.) And remember that as soon as we reach a \$1,000 quota of sales for a client all charges except the commission of 10% on American and 15% on foreign sales, are dropped.

Submit your manuscript, or write for circular.

AUGUST LENNIGER

Literary Agent

45 West 45th St.

New York, N.Y.

I LIKE THE DEPRESSION FOR WRITERS!

Meeting New York editors EVERY DAY PERSONALLY, I learn of LATEST DEMANDS, and SELL FICTION AND ARTICLES THAT SEEM HOPELESS, for my clients. Right now I have a demand for BOOK-LENGTH DETECTIVE NOVELS, also for the same type of SHORT. Send for my folder today—learn about the SALES I MAKE CONSTANTLY FOR MY CLIENTS—ALL TYPES OF FICTION AND FACT ARTICLES. I CAN LIKE THE DEPRESSION FOR YOU; my fees are moderate. JOSEPH LICHTBLAU, AUTHORS' AGENT, 483 West 34th St., New York City.

ILLINOIS TYPING SERVICE

Manuscripts accurately typed on good grade bond, one carbon. Punctuation, spelling and paragraphing given careful attention. Return postage paid.

Prose, 40c the 1000 words. Verse, 1c the line. Business correspondence also taken care of for a small fee.

MILDRED T. COREY

324 East 69th St.

Chicago, Ill.

THE AUTHOR & JOURNALIST
MANUSCRIPT SALES AGENCY

Has prepared an unusually helpful leaflet entitled

WHAT EDITORS WANT

Giving a detailed statement of types of literary material in demand.

A copy will be mailed to you on request.

The Author & Journalist, 1839 Champa St., Denver, Colo.

DEVOTE YOUR TIME TO WRITING!

Let me type, correct spelling, and give one carbon copy of your manuscripts. Fiction or non-fiction. Mailed flat. 30c per 1,000 words. 10,000 or over, 20c per 1,000. Less for book lengths. Poetry 1c per line. Large or small orders. Send fee with script. I pay return postage.

DALE McCLINTOCK

525 Union Ave.

Knoxville, Tenn.

The United States Daily, 22nd and M Sts., Washington, D. C., has suspended publication.

American Architect, 57th St. at Eighth Ave., New York, is now being issued bi-monthly instead of monthly.

Heat Treating and Forging, 108 Smithfield St., Pittsburgh, has suspended publication for six months, planning to resume publication next August.

American Artisan, 1900 Prairie Ave., Chicago, has acquired *Furnaces and Sheet Metals and Warm Air Heating*, 64 W. Randolph St., and has consolidated the latter with the former.

Brewery Engineering, 222 N. Wells St., Chicago, edited for the chief engineer and the brewmaster, is devoted to the design, construction and rehabilitation of breweries.

Bakers Review, 25 W. Broadway, New York is using very little contributed material at this time.

Electrical Record is now located at 17 E. 42nd St., Room 1228, New York, having moved from 110 W. 42nd. Reports are that writers have received no payment for manuscripts since the magazine separated from the Gage Publications.

Modern Ice Cream Industry, 114 E. 32nd St., New York, has been removed from the Handy Market List because of reports of dissatisfaction received from writers. It is claimed that articles are not reported upon, payment is never made. Prentice Winchell has left as editor.

Building Operation, 250 Park Ave., New York, is the new name for *Building Owner & Manager*. Writers have reported difficulty in getting payment for articles accepted by this publication.

Hunter-Trader-Trapper, 386 S. 4th St., Columbus, Ohio, recently informed a contributor that it could use a submitted article only if it was submitted gratis.

Restaurant Management, 222 E. 42nd St., New York, has purchased the subscription list of the *Restaurant Man*, 370 Washington Ave. It is understood that the latter magazine has suspended publication.

Aviation Engineering, formerly listed as at Flushing, N. Y., is now located at 19 W. 47th St., New York.

Western Furniture Retailing, 180 New Montgomery St., San Francisco, is not buying any additional editorial material, except on a "spot" assignment, according to Norris E. James, editor.

Jobber Topics, Tribune Tower, Chicago, is buying very few manuscripts at this time. "Our own staff of editors are writing practically everything we publish," states Ken Cloud, editor.

Bakers Review, 25 W. Broadway, New York, is now being issued in pocket size, and needs articles that are "shorter and meatier," according to A. Smit, editor. Payment follows publication at 20 cents an inch.

Feed Stuffs and *American Baker*, both publications of the Miller Publishing Co., 118 S. Sixth St., Minneapolis, Minn., have reduced their rates from 1 to 1/2 cent a word.

Business and Commercial World, Moore Bldg., Richmond, Va., "neither accepted nor returned my manuscript, submitted last September," writes a subscriber. "An inquiry has just been returned to me as 'Unclaimed.'"

Fishing Gazette, 461 Eighth Ave., New York, according to J. E. Munson, editor, "caters only to the wholesale end of the fish business and is not particularly interested in the retail angle, unless there is a definite tie-up with the wholesale phase of the business."

"MY LIBRARY OF BOOKS ON WRITING TECHNIQUE HAS HELPED ME TREMENDOUSLY," Declared an Author & Journalist Subscriber, a Nationally-Known Writer.

ANY writer who will form the habit of buying at least one standard book, relating to the writing art, each month, will find his knowledge of his art enriched, and, as he applies principles and methods learned, his skill increased and, soon, his sales. It is the exceptional successful writer who does not owe much to the textbooks of his craft.

The Author & Journalist Book Department will obtain any standard book for subscribers at the regular price. A number of books are listed and described below.

Hartrampf's Vocabularies, 548 pages six by nine, full lintex, beautifully stamped in gold. This has been called "The greatest literary invention since the alphabet—vastly superior to any thesaurus . . . A child can turn from the index to words that grip and hold the interest." The idea and word chart is a unique and an extraordinary device for effective word selection. The desk tool of many literary celebrities. Price, \$5.00.

How to Write For Radio, by Katherine Seymour and J. T. W. Martin, 252 pages. The standard text on the subject. Beginning with Chapter 1, "Opportunities for the Radio Writer," the authors, with long experience in the preparation of radio continuities, continue with specific instructions and examples. A valuable tool for all who aspire to write for the new and promising field of radio. Price, \$3.00.

Stories You Can Sell, by Laurence D'Orsay, 210 pages and index. This new book by a well-known fiction critic and coach follows a new pattern. It is a volume of collected stories of various acceptable types with explanatory analyses, showing how plots may be obtained and stories written by the reader. Price, \$3.00.

The Thirty-six Dramatic Situations, by Georges Polti, 181 pages. This standard work on plots has been a guide to hundreds of writers. Each of the thirty-six fundamental situations with which the fictioneer must deal is analyzed, and helpful suggestions are given. Price, \$1.50.

Plotting the Short Story, by Culpeper Chunn, 82 pages. Here is another book which the writer who finds difficulties in building strong, plausible, interesting plots will fervently give thanks for. Thousands of copies have been sold. Price, \$1.00.

The Graduate Fictioneer, by H. Bedford-Jones, whose phenomenal success as a writer of adventure fiction is almost without parallel. 126 pages. Bedford-Jones reviews his own experience, and imparts formulas and methods without reservation. Valuable for any fiction craftsman, indispensable to any writer in the adventure field. Cloth, \$1.50.

This Fiction Business, by H. Bedford-Jones, 179 pages. This book, first published in 1922, continued so popular that a revised edition was brought out in 1929. On his opening page, Bedford-Jones declares that writing stories "is the simplest thing on earth to do," and puts forward his own philosophy and system in a book of breathless interest. Cloth, \$2.00.

How to Write Stories That Sell, by Clyde B. Clason, 102 pages. Many thousands of copies have been sold of this book, perhaps the most popular condensed exposition of practical fiction writing ever offered. The comprehensiveness of the text is suggested by the chapter titles, which begin with, "Why Editors Reject," and, "Characteristics of the Short Story," and continue with chapters devoted to plot, character drawing, dialog, scenic background, and many other important phases of the subject, concluding with, "How To Sell Your Story," and, "What Editors Want." Price, \$1.00.

Conscious Short-Story Technique, by David Raffelock. Boards, 87 pages. In this book, Mr. Raffelock, associate editor of The Author & Journalist and director of the Simplified Training Course, has written an admirable text on that basic problem of the fictioneer, creating effects. A fresh discussion of "action," demanded by so many editors, is a feature. Price, \$1.00.

START BUILDING YOUR PROFESSIONAL LIBRARY TODAY. Order One or More of the Above Books. Ten Per Cent Discount Given If More Than One Book Is Ordered at a Time. With Any Book Order Amounting to \$5.00 The Author & Journalist Will Be Sent for One Year Free. (If You Are a Present Subscriber, Your Subscription Will Be Extended.)

Accompany Your Remittance (Check or Money Order) With Ten Cents Postage for Each Book. Address—

AUTHOR & JOURNALIST BOOK DEPARTMENT

1839 Champa Street, Denver, Colorado

CRITICISM—ONE DOLLAR

by a consulting literary critic, contributing magazine editor, and educator of recognized ability on all manuscripts to 6,000 words. 25c a 1,000 words thereafter. My analytical letters of individualized, detailed criticism are unconditionally guaranteed to give you concrete, explicit revision instructions and market suggestions or my fee refunded. Send your rejected manuscripts, with return postage, and learn WHY my clients tell me: "Mr. Nathale, you have started me on the road to creative success!" and "Your criticism is of greater assistance than a pile of text-books or a full course on story writing!"

N. RALPH NATHALE

Studio 302, 814 44th Ave.,

San Francisco, Calif.

SHORT-SHORT STORY WRITERS!

The creator of the PLOT GENIE, Wycliffe A. Hill, has analyzed all the "short-shorts" in LIBERTY and COLLIER'S for two years past and has revealed the Formula and the SIX methods that are used to put in the "trick" ending, surprise twist or dramatic punch. This analysis is accompanied by the "thumb-nail" synopses of 100 of the best published "short-shorts." It is instructive and valuable to every writer and easily worth \$100.00 to any author who is interested in writing "short-shorts"—the \$500.00 kind. Price only \$1.00.

The comedy element is important in story writing. We also offer Mr. Hill's new ANALYSIS OF COMEDY, which segregates the basic comedy situations and analyzes 100 jokes and funny stories. Something ABSOLUTELY NEW. Price \$2.00 or \$1.00 if ordered with any of our other publications.

ERNEST E. GAGNON COMPANY

828 Union Insurance Building, Los Angeles, Calif.

A NEW DEAL for Writers!

ON March 4, 1933, the clock struck twelve in the economic life of America and a new day arrived, and with the new day came a new deal—for writers, also. Beyond question, the liquidation climax of the depression was reached with the national bank holiday. Already, reconstruction has begun.

The new deal for writers means these things:

First, the writer can be certain that literary market conditions will trend definitely toward the better.

Immediately, the market will be difficult; there will be little apparent change. The important thing is that the trend is upward, so that the writer can with confidence anticipate favorable market conditions in 1934 and following years.

Second, this market will be a free-for-all. As always during a period of expansion, editors will be adding new writers rapidly. The literary appetite of the reading public is bound to develop new characteristics. Editors will be in an experimental mood, receptive to new locales, new plot patterns, new philosophies. Newness will be at a premium.

WHO BENEFITS FROM A RISING MARKET?

In the writing profession, as in business and industry, the person who benefits from a rising market is the one in position to do so. He is the one who did not close up shop when demand was slack, but who kept determinedly at work, putting faith in the old British philosophy of "muddling through." This writer, in constant touch with the market, learns first of new opportunities. He builds up rapidly with sales as the period of expansion continues.

WILL YOU BE IN POSITION TO BENEFIT FROM THE NEW DEAL?

The Author & Journalist urges all ambitious writers to apply themselves to their ambition passionately in the months just ahead. They should devote more time than ever before to their stories and articles. They should let no week pass without earnest effort.

They should study as never before. If they have reason to believe that their work is imperfect, they should consult competent and recognized literary coaches, who will point out defects and explain how to correct them, will give lists of most likely markets, will advise regarding the type of stories the client seems best fitted to do.

There is nothing cut-and-dried about A. & J. criticism service. It is wholly individual. Thousands have been helped by it. Willard E. Hawkins, Chief of Criticism Staff, reviews every criticism, and the service given—in most cases, manuscript is on its way back to writer within seventy-two hours of receipt—is, we believe, by far the fastest to be had anywhere.

Criticism rates are so reasonable that nearly every writer is in a position to use the service.

Let The Author & Journalist staff help you to benefit from the new deal for writers which is ahead.

SEND YOUR MANUSCRIPTS TODAY

RATE SCHEDULE For each prose manuscript of

1,000 words	\$2.00	5,000 to 6,000	\$4.50
1,000 to 2,000	2.50	6,000 to 7,000	5.00
2,000 to 3,000	3.00	7,000 to 8,000	5.50
3,000 to 4,000	3.50	8,000 to 9,000	6.00
4,000 to 5,000	4.00	9,000 to 10,000	6.50
Longer MSS., per 1,000 words			.40

OTHER SERVICE BRANCHES

Literary revision with typing, per M. words	\$2.00
Letter perfect typing, prose, per M	.50
Verse criticism: Each poem, 20 lines or less	1.00
Additional lines, each	.05
Play criticisms: For each act	3.00
All fees payable in advance. Enclose return postage.	

The Author & Journalist Criticism Department,
1839 Champa Street, Denver, Colorado.

I desire a complete Author & Journalist criticism of my manuscript entitled _____

which I send herewith. It contains _____ words, and I enclose _____
to cover, in accordance with your regular scale of fees. I also enclose return postage. If this is a fiction
manuscript, I understand I am to receive the free PROGRESS CHART and A. & J. Story Sales System.

Name _____ Address _____

City _____ State _____